

\$5.00 A YEAR

FIFTY CENTS A COPY

ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

Published by THE ARCHAEOLOGICAL SOCIETY
OF WASHINGTON,

AFFILIATED WITH THE
ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XXIV

NOVEMBER, 1927

NUMBER 5

DIRECTOR AND EDITOR
ARTHUR STANLEY RIGGS

BOARD OF DIRECTORS
J. TOWNSEND RUSSELL, *President*
WALTER C. CLEPHANE, *Vice-President*
ARTHUR STANLEY RIGGS, *Secretary*
SONIA Y. DIATZ, *Asst. Secretary*
CHARLES H. DOING, JR., *Treasurer*
MRS. MITCHELL CARROLL
ROBERT LANSING
JOHN B. LARNES
R. V. D. MAGOFFIN
Ex-officio as President of the Institute
MRS. B. H. WARDER



ART EDITOR
WILLIAM H. HOLMES

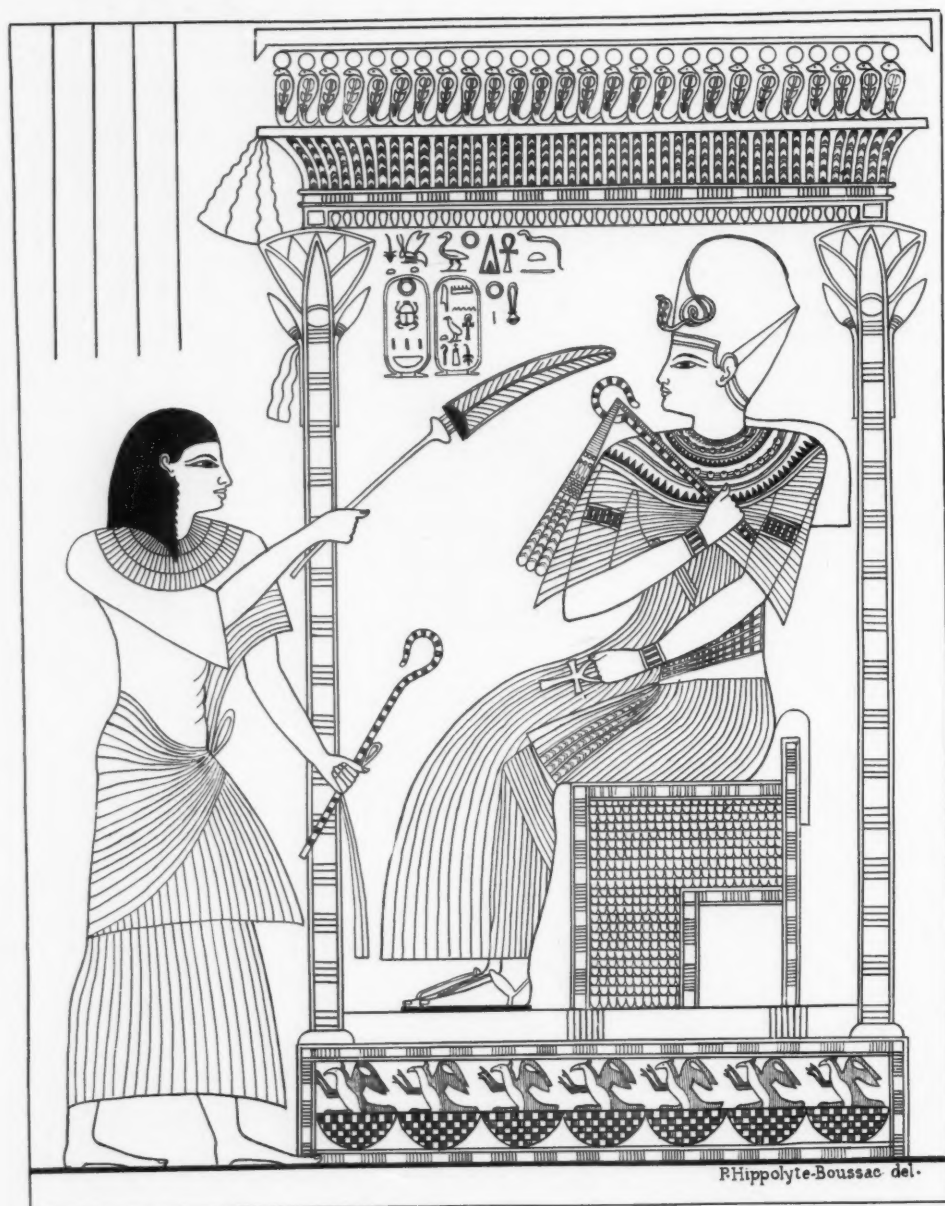
EDITORIAL STAFF
JAMES HENRY BEEHASTED
MRS. MITCHELL CARROLL
H. RUSHTON FAIRCLOUGH
EDGAR L. HEWETT
WALTER HOUGH
NEIL M. JUDD
C. GRANT LA FARGE
GEORGE GRANT MACCUBDY
JAMES A. MONTGOMERY
DAVID M. ROBINSON
MARSHALL H. SAVILLE
HELEN WRIGHT

CONTENTS

SOME HISTORIC PAINTINGS OF THE REIGN OF TUT-ANKH-AMEN	<i>P. Hippolyte-Boussac</i>	151
Nine Illustrations by the Author		
W. RUSSELL FLINT: A MASTER OF WATER-COLOR PAINTING	<i>Morton Dauwen Zabel</i>	159
Eleven Illustrations		
TWO FRAGMENTS FROM THE GREEK (Poems)	<i>Celeste Corcoran</i>	169
BOBS VS. KNOBS IN IMPERIAL ROME	<i>Ernestine F. Leon</i>	170
Seven Illustrations		
THE SOUTHERNMOST BOUND OF EUROPE (Gavdos, the Island of Saint Paul's Shipwreck)	<i>Doro Levi</i>	176
Eight Illustrations		
THE TWENTY-SIXTH CARNEGIE INTERNATIONAL	<i>Arthur Stanley Riggs</i>	184
Six Illustrations		
NOTES AND COMMENTS		189
Five Illustrations		
ARCHAEOLOGICAL GLOSSARY		192
BOOK CRITIQUES		193

TERMS: \$5.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.
Unsolicited manuscripts with or without photographs cannot be returned unless postage is enclosed in full. While every effort is made to safeguard contributions, no responsibility for their return can be accepted. All contributors should retain copies of their work. ART AND ARCHAEOLOGY cannot hold itself responsible for the views expressed in its contributed articles.
All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, Architects Building, Washington, D. C.
Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.
Contents of previous issues of ART AND ARCHAEOLOGY can be found by consulting the Readers' Guide in your library.
Advertisements should be sent to the Advertising Manager, The Architects Building, 1800 E Street, N. W., Washington.
Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

Copyright, 1927, by the ART AND ARCHAEOLOGY PRESS, Inc.



TUT-ANKH-AMEN ON HIS THRONE.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXIV

NOVEMBER, 1927

NUMBER 5

SOME HISTORIC PAINTINGS OF THE REIGN OF TUT-ANKH-AMEN

By P. HIPPOLYTE-BOUSSAC

Member of the Institut d'Égypte

(Translated from the French by Arthur Stanley Riggs)

Illustrated with sketches by the author from the originals

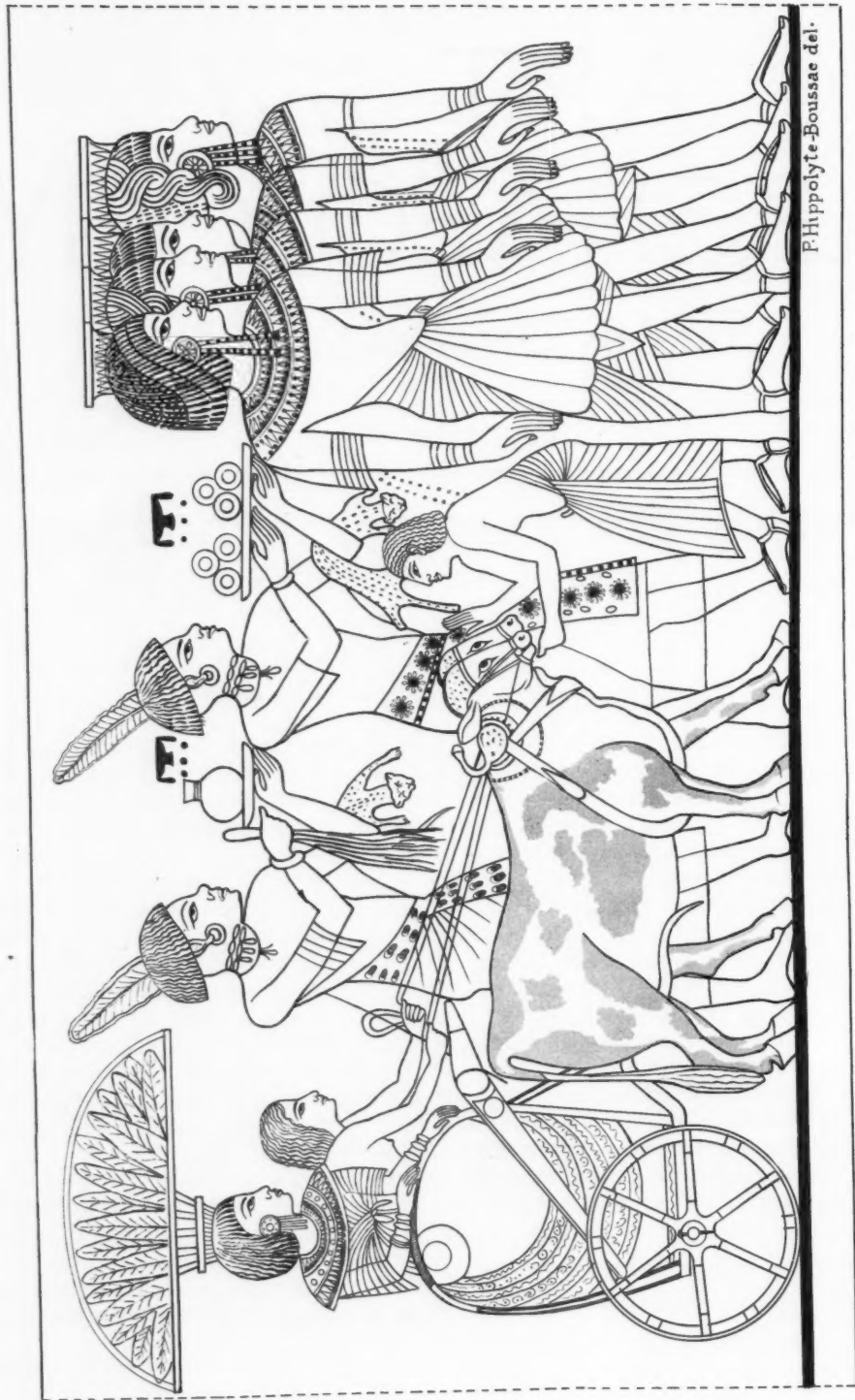
ACCORDING to an inscription carved upon a lion discovered at Jeb el-Barkal and today in the British Museum, Tut-ankh-Amen was the son of Amenhotep III, born, in all probability, of a concubine. Brother * of Amenhotep IV, one of whose seven daughters he married, he was the second or third successor of his father-in-law and reigned over Egypt during the first part of the fifteenth century before our era. His reign of perhaps nine years † was happy and prosperous; none of the conquered nations rose against his domination, and the people enjoyed all the benefits of a long peace.

In the full bloom of a new renaissance, Egypt flourished wonderfully. The arts in particular shone with as-

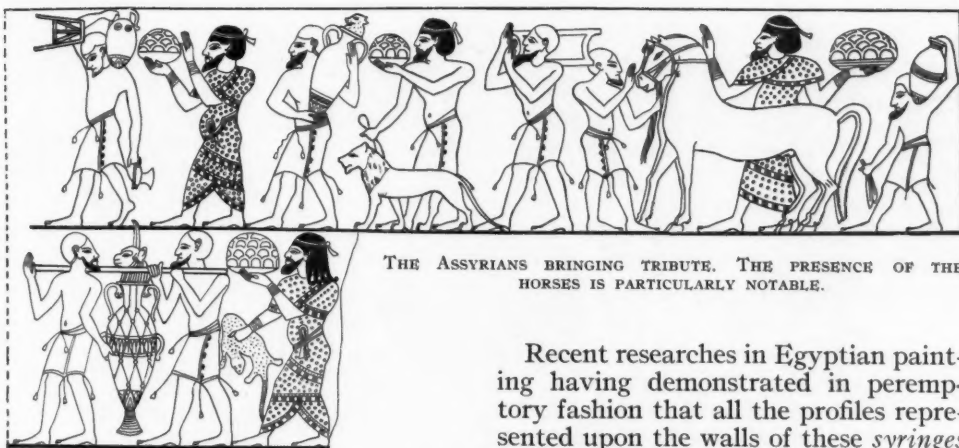
tonishing splendor, their influence extending to the farthest frontiers. It was during this period, also, that two works of art, eminently suited to commemorate the reign of a sovereign, were conceived. Each is a magnificent composition, painted on a wall of the Theban necropolis. Aside from their artistic value, these paintings offer from every point of view material of the greatest interest. Not only do they show us selected episodes from the life of Tut-ankh-Amen, but they teach us that he had to maintain for Egypt the bounds set by the conquests of his predecessors. Besides all this they furnish us with an explanation of the amazing luxury displayed by this Pharaoh which the discoveries of Carter and Lord Carnarvon have partly revealed. Among the beautiful figures in these paintings we see, for example, the

* The original French MS. is clear, but this must have been a *lapis penna*. Cf. *Encyc. Brit.*, IX: 84c; Weigall, *History of the Pharaohs*, II: 237; H. Carter, *The Tomb of Tut-ankh-Amen*, 75 seqq.

† The authorities differ as to the length of his reign, some declaring for seven years.



THE QUEEN OF ETHIOPIA VISITS THE PHARAOH. THE FEMINISTIC TOUCH IS NOT LACKING—THE POSTILION IS A WOMAN.



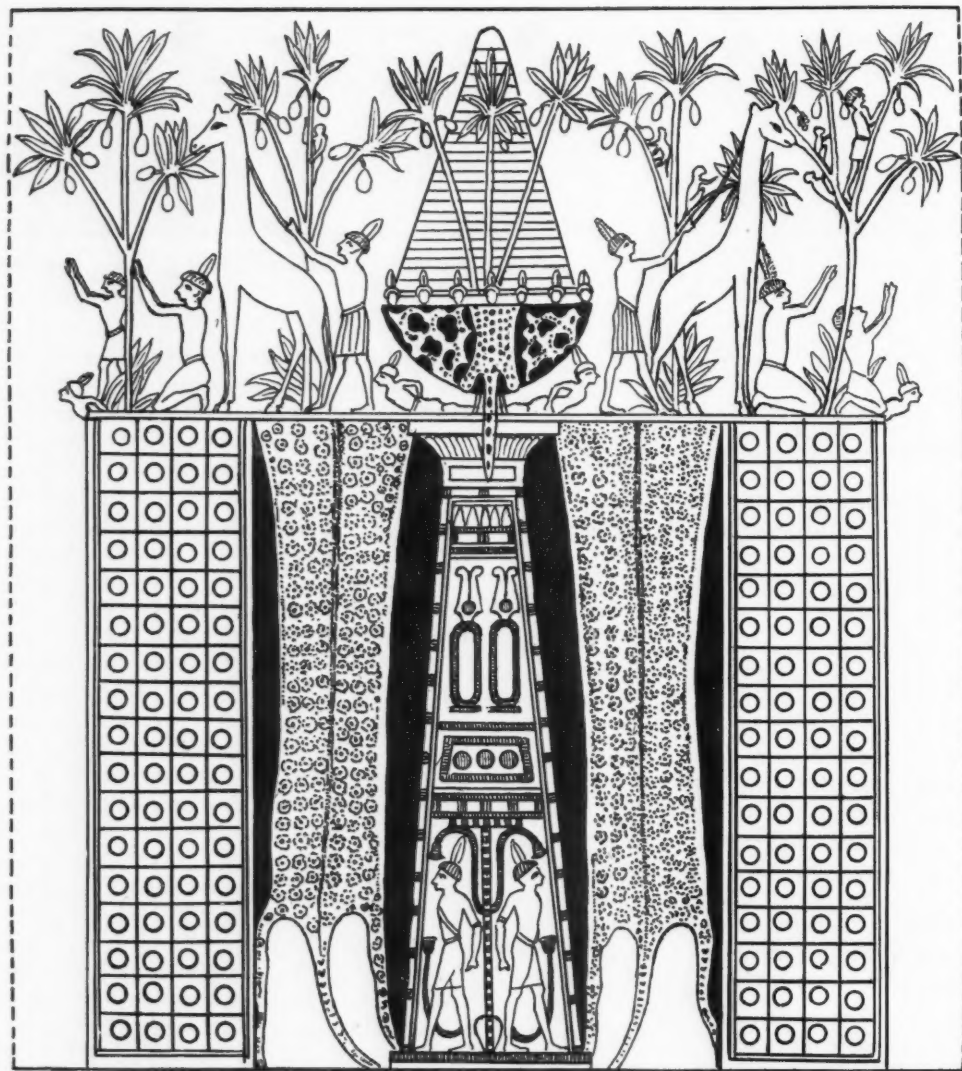
THE ASSYRIANS BRINGING TRIBUTE. THE PRESENCE OF THE HORSES IS PARTICULARLY NOTABLE.

monarch receiving the gifts of the Assyro-Chaldaean or Rotennu, those of the denizens of the Sûdan, of the Ethiopians; in a word, of all the tributary peoples.

The paintings extend along the wall at the end of a gallery from fifteen to twenty metres long, separated by a gateway giving upon a lobby or ante-room where, as a rule, the sculptured images of the dead were placed. The part situated to the right on entering is consecrated to the reception of the Assyrians. All the figures, disposed in embassies superposed one above the other, detach themselves clearly from a pearl-grey background. Under a rich baldaquin supported by elegant colonnettes, sits the Pharaoh Tut-ankh-Amen upon his throne, sceptre and flagellum in hand as ensigns of the supreme power. Robed in sheer white he is, his head crowned with a casque coiled upon which rises the threatening head of the uræus serpent in gold, emblem of royalty. The king's neck is encircled by a wide golden collar, magnificently worked, and upon his arms glisten bracelets of gold and lapis-lazuli.

Recent researches in Egyptian painting having demonstrated in peremptory fashion that all the profiles represented upon the walls of these *syringes* are the effigies of children, it is especially interesting to note that our paintings show—and show twice—an authentic likeness of Tut-ankh-Amen. The excessive richness of the throne and the royal attire, to say nothing of the symbolic attributes and other accessories in which gold, lapis-lazuli and precious stones are lavishly employed, are a striking revelation of the artistic sincerity of the old Egyptian masters. After the recent discovery in the Valley of the Tombs of the Kings, we know how exactly everything in these paintings conforms to the facts, which have demonstrated that nowhere did the artist exaggerate the magnificence with which the Pharaoh was surrounded. The cartouches and the inscription which surmount the royal likeness acquaint us with the name, title and qualities of "The King of Upper and Lower Egypt, Tut-ankh-Amen, Prince of Hermonthis, son of the Sun, giving life as Ra eternally."

Sumptuously arrayed in tissues of rich purples and blues, ornamented with fine embroidery and long fringes, the Assyrian ambassadors prostrate themselves before the throne, faces to earth, humbly presenting their tribute.



P. Hippolyte-Boussac del.

A PART OF THE TRIBUTE FROM ETHIOPIA. THE FIGURES OF MEN AND ANIMALS ARE ALL GOLD.

An inscription, whose amenity toward the Rotennu can hardly be described as excessive, paints the scene tersely: "Arrival of the tribute to the Lord of the Two Worlds, offered by the base Assyrians, conducted by the royal herald, in all the countries, the Prince

of Ethiopia, governor of the provinces of the south, Amenhotep". Part of the tribute is thus listed: "The finest vases of their country, of silver, of gold, of lapis-lazuli, of copper and of precious stones". Every object in the painting is so meticulously reproduced that we

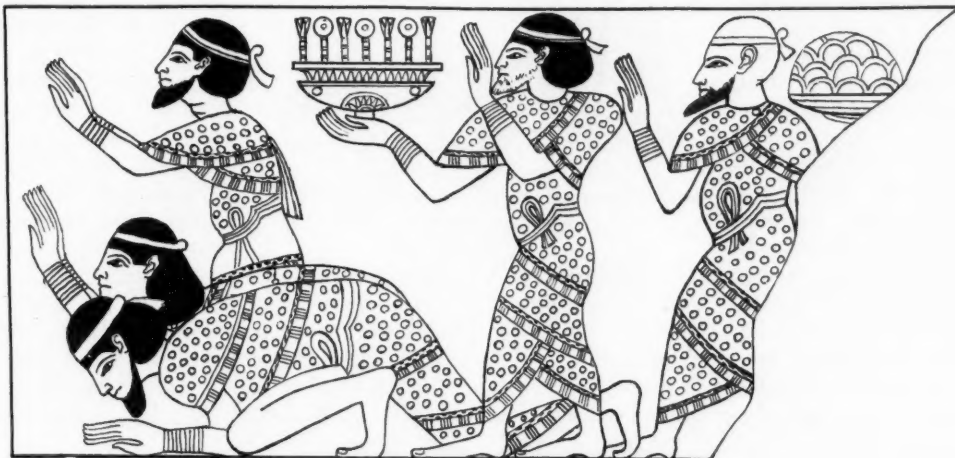
ART AND ARCHAEOLOGY

have no difficulty in rounding out the somewhat summary description given by the hieroglyphic text.

We see, in effect, vases of both gold and silver in infinitely varied shapes. Here, for example, in a net borne by two slaves, is a huge silver vase circled with gold, its mouth formed by the head of an antelope carved from mas-

the tribute. We see finally a file of slaves bearing as tribute leopard-skins, gold, silver and lapis-lazuli pectorals, and precious stones.

Most interesting and suggestive of all, however, is the composition representing the gifts brought by the Ethiopians and Sûdanese, all of them infinitely richer, more numerous and of



THE ASSYRIAN AMBASSADORS IN THE ROYAL PRESENCE.

sive gold. There, a Mesopotamian lion of the same species which to this day breeds among the thickets between Euphrates and Tigris. Introduced shortly before this into Egypt, the horse under the XVIIIth Dynasty was eagerly sought, and constituted one of the principal forms of tribute imposed by the Egyptian monarchs upon conquered peoples. It is no surprise, therefore, to remark two of these animals, one white, the other a light bay, figured in the long procession which defiles before the throne. It is highly probable, if not certain, that the number of horses sent to the King of Egypt was by no means limited to two. The artist, for lack of space, pictured two merely as an indication of the nature of

far greater variety. Here nothing is changed in the disposition of the throne. The King is garbed in the same royal splendor and carries the same insignia. A part of the tribute has already been accepted by the monarch and placed to one side, the right, where one sees a bewildering display of chariots, military shields covered with deerskins, piles of choice ebony-wood, of elephant tusks, of sacks of gold dust, of lapis-lazuli beads.

On the other side is an unimaginable flood of gold. Nowhere can such a wild profusion of riches be seen in any similar place. Upon an altar covered with purple and panther-skins, are displayed various pieces of silverware, like épergnes, of astonishing magnificence.

ART AND ARCHAEOLOGY

Besides these are massive gold palms in whose tops men gather dates while others leap from branch to branch and monkeys chatter and gambol about lightly. The work is delicate, marvelously carved, and the influence of Egyptian culture is clearly manifest in the taste and skill displayed. Thus the paintings disclose that in this remote

epoch Ethiopia and the Sûdan were blessed with facile artisans capable of executing works of art quite worthy of our own far greater experience.

Grouped about these principal offerings are solid gold giraffes, gold pyramids, little gold temples, and elaborately worked golden discs, emblems of the Sun. Before the throne the Ethiopian dignitaries observe the same ceremonial as the Assyrian envoys. Their heads ornamented with ostrich plumes, clad head to foot in



THE ETHIOPIAN ENVOYS.

white save for a purple belt, and wearing multiple ring-bracelets on their arms, they prostrate themselves before his Majesty. Then come, always in long lines, the elements of the tribute. "Behold us," says the inscription. "The arrival from Ethiopia and from the land of the Sûdan, and the debarking at Thebes, of the beautiful

tributes, all of the finest quality . . . by the Prince of Ethiopia, Houjou." Here are the ostrich-plume fans, the long-horned calico cattle so widely distributed today even in Dongola, a giraffe, and slaves bearing vases of gold, pearls and jasper.

But what especially strikes one's attention in this picture is the Queen of Ethiopia, come in person to do homage to the mighty King of Egypt. Shaded by a large parasol, she is bare-headed, her hair disposed in fine plaits, her



PART OF THE TRIBUTE OF ETHIOPIA AND SOME OF THE SUDANESE GIFT-BEARERS.

ART AND ARCHAEOLOGY

neck, ears and arms blazing with gold and jewels. She comes forward in a chariot drawn by dehorned cattle, guided by a woman who holds the reins of the docile team. Preceding the chariot and full of grace, walks a group of young women of noble origin, decked in their best, in all probability destined for the harem of the Pharaoh. Two of them, perhaps the future royal wives, wear a long plait which falls over the

presented herself before Solomon. The riches we have enumerated recall those she proudly heaped up before the king of the Jews, and confirm not only the Bible story but also the traditions of the Arabs. "The queen of Sheba," declared the Book of Kings [II Kings, X; 1, 2, 10], "heard of the fame of Solomon concerning the name of the Lord, she came to prove him with hard questions. And she came to Jerusalem



PRISONERS FROM THE DESERT FOLLOW THE ROYAL SUITE WITH HALTERS ABOUT THEIR NECKS.

ear, after the fashion of the Egyptian princes. Near the sovereign negroes wave the fly-whisks so necessary for comfort in Egypt, and carry panther-skins, gold dust and round shields of the same metal which constituted the money of the epoch, a usage perpetuated to this day in certain parts of the Sûdan.

It was in this very same sort of apparel that Balkis, the Queen of Sheba,

with a great train, with camels that bare spices, and very much gold, and precious stones: and when she was come to Solomon she communed with him of all that was in her heart. And she gave the king an hundred and twenty talents of gold, and of spices very great store, and precious stones: there came no more such abundance of spices as these which the queen of Sheba gave to king Solomon."

ART AND ARCHAEOLOGY

And the Arab poet Djellal ed-Din tells us that "Balkis sent to Solomon a thousand slaves, five hundred of each sex, a great number of plates of gold enriched with precious stones, and store of musk and amber".

There seems small reason for questioning such magnificence, since the riches displayed here recall honestly at all points those the African Queen so prodigally lavished upon her suzerain lord.

The presence of the Ethiopian Queen at Thebes permits us to believe that at this period perfect accord reigned between Egypt and Ethiopia. In the nomenclature of the tribute, moreover, one encounters no such deprecatory term as in that applying to the Rotennu. The painting also makes it quite certain that the government of Ethiopia in the XVth century B. C. was a gynocracy.

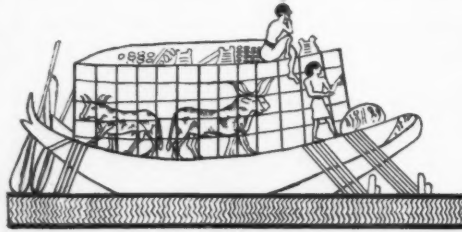
Following the royal suite march the captives, halters about their necks, hands crossed upon their breasts, and negresses either leading their children by the hand or carrying them over their

shoulders in baskets. The picture ends with a procession of boats of all types and sizes which have descended the Nile to bring the multitudinous embassy and its amazing gifts to Thebes. Altogether the picture included from 150 to 180 figures.

Notwithstanding the partial destruction worked through the centuries, some 120 of the figures remain to us.

Conceived in the pure and delicate style peculiar to the XVIIIth Dynasty, these figures are exquisite and possess rare elegance.

Each contour is fine and clean, well delineated and irreproachably executed. The highly ingenious manner of treating the hair is so successful as to give it a lightness which seems to make it visibly lift to the kiss of the breeze. Nothing was neglected by these incomparable Egyptian decorators; everything is so happily included and there rules throughout the entire composition so perfect and complete a harmony that the paintings may be well considered as among the most remarkable creations of Pharaonic art.



LAST OF ALL COME THE BOATS WHICH HAVE BROUGHT THE EMBASSIES AND TRIBUTES.



LA HIJA MUY AMADA. BY W. RUSSELL FLINT.

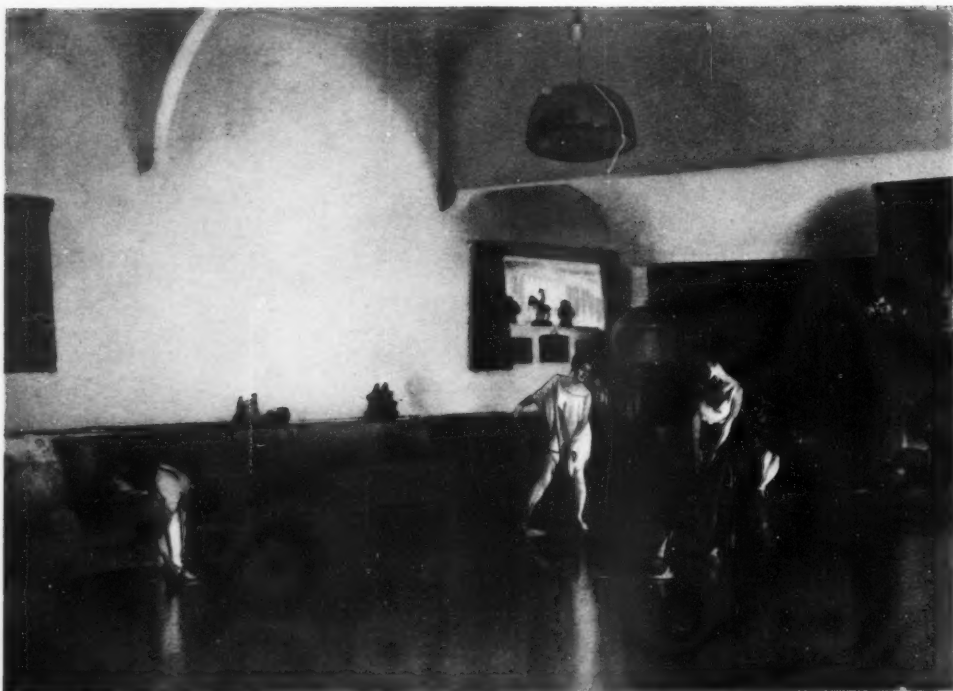
W. RUSSELL FLINT: A MASTER OF WATER-COLOR PAINTING

By MORTON DAUWEN ZABEL

THE water-colors of W. Russell Flint, A. R. A., exhibit, to students and discerning admirers of the *genre*, the distinction and mastery which it is possible to achieve in a limited field of art by means of an expert and scholarly technique, acting for an original and spirited viewpoint.

Those who have followed closely the developments in water-color painting during the last twenty years cannot have escaped noting the growing im-

purity of the form. Except in the traditional realists, whose lack of strength and character becomes increasingly more apparent, we have come to accept any number of combinations of water-color with other mediums. Tempera has been most generally and injudiciously used to take away the character of the aquarelle, due, one supposes, to its appeal to hasty and slipshod craftsmen. Crayon, pencil, and ink have each come to serve scores of



THE FLOOR POLISHERS (THE ARTIST'S OWN STUDIO). BY W. RUSSELL FLINT. IN THE POSSESSION OF THE CORPORATION OF GLASGOW.

artists in furnishing the basic drawing for their works. The use of opaque coloring has become so general that we have almost given up hoping for the glow and incomparable brilliance so memorable in the early artists, whose lakes and skies and exquisite *plein-air* clarity we remember with such delight. Finally, the growing popularity of decorative art has encouraged, along with the utilitarian spirit among illustrators and the unquestionably undermining influence of reproduction methods, the use of water-color for such a number of incidental and journeyman purposes that few first-rank artists have elected it as their means of expression. At most, the modern masters who have perfected

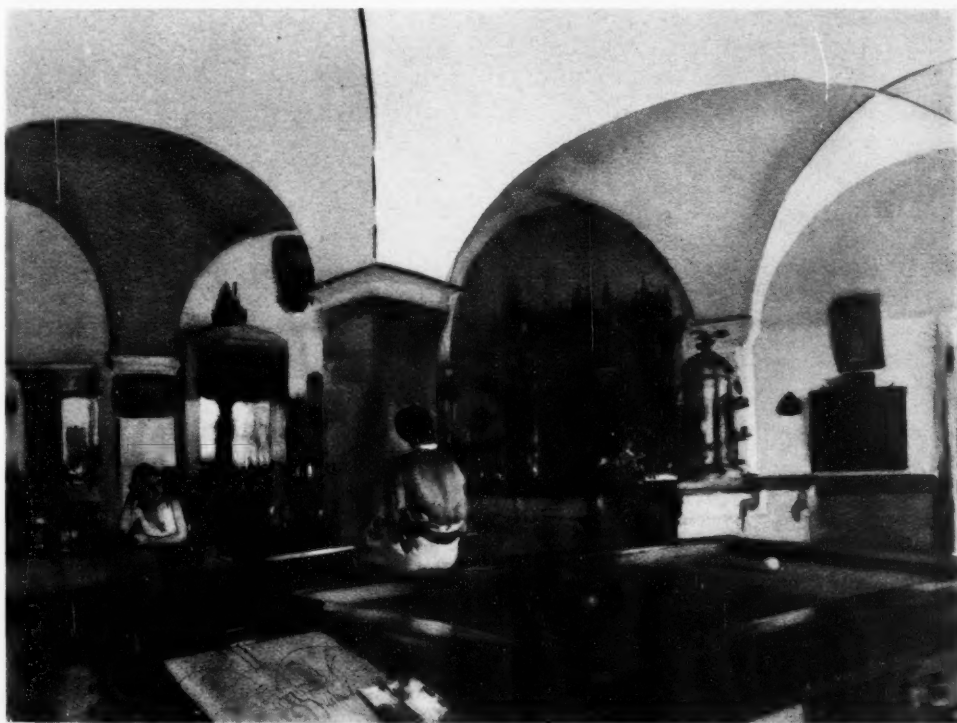
themselves in the handling have reserved that skill for secondary purposes. Never destined, perhaps, to be major art, the form still has back of it effects and appeals which are not easily supplanted, and impossible to do without, however much the attitudes of other painting methods may encroach upon the spirit water has suggested in art. The aquarellists in the modern groups—Demuth with his suggestive flower and fruit pieces, Matisse with his analytical landscapes, Marie Laurencin with her mannered figures—must be credited with new devices and effects, but in substance their achievement has done little of a positive nature for the standing of water-color as it is regarded today. Indeed, there is such

ART AND ARCHAEOLOGY

a general recognition that this branch of art has become a *mélange de genres*, that certain of the annual exhibitions carry awards for "the best painting in pure water-color", a phrase seeming definitely to accept the fact that integrity of intention and manner, which should be the rule, has become largely the exception in such assemblies.

Among the English artists of today, examples of such practise are ready at hand. Brangwyn has used the pencil so freely as to have made his designs of purely incidental interest as water-color painting, however significant the lash and drive of his style may be in this field. Augustus John and Ambrose McAvoy employ, distinctly, the attitude behind their work in oil,

whereas Cayley Robinson and Edmund Dulac represent an ever larger number who have given themselves over to opaque effects, the one by combining water with the heavier, unnatural properties of the oil, the other by imitating the Persian and Indian primitives for decorative purposes to such a degree as to permit his work to lose its charming earlier character altogether. With these stand, largely, the illustrators, including familiar names like Arthur Rackham, whom Joseph Pennell has rightly called a pen-and-ink artist whose painting is a purely subordinated feature of his work. Eleanor Brickdale represents strongly the older real-sentimental order of garden painters: finical detail, appealing pic-



BILLIARD BAR, LAIGUEGLIA (LIGURIA). BY W. RUSSELL FLINT.

ART AND ARCHAEOLOGY

torial values, and unfailing color attraction complete. George Sheringham, the inheritor of Conder's style, confects dainties of a captivating delicacy without doing anything essential for the means he works by. Along the one or the other of these lines, the greater number of the aquarellists

in the hands of those who choose to employ it with unimpeachable purity of motive. The honors will go to those whose conviction appears to be based upon a sound understanding of the heritage combined with a serious originality and purpose: to the emphatic moderns like Demuth and John Marin,



THE LADIES' BASTION. BY W. RUSSELL FLINT.

work. It would appear that if the realistic (and invariably conventional) manner of Alfred Powell, Wilfrid Ball, Albert Goodwin, Mrs. Allingham, J. Walter West, and others of the R. W. S. is not at hand, the introduction of foreign elements is destined to impair a strength and beauty which we may rightly rank as native to this particular medium. With an Egyptian antiquity of thousands of years, the dignity of a painting method lies firmly

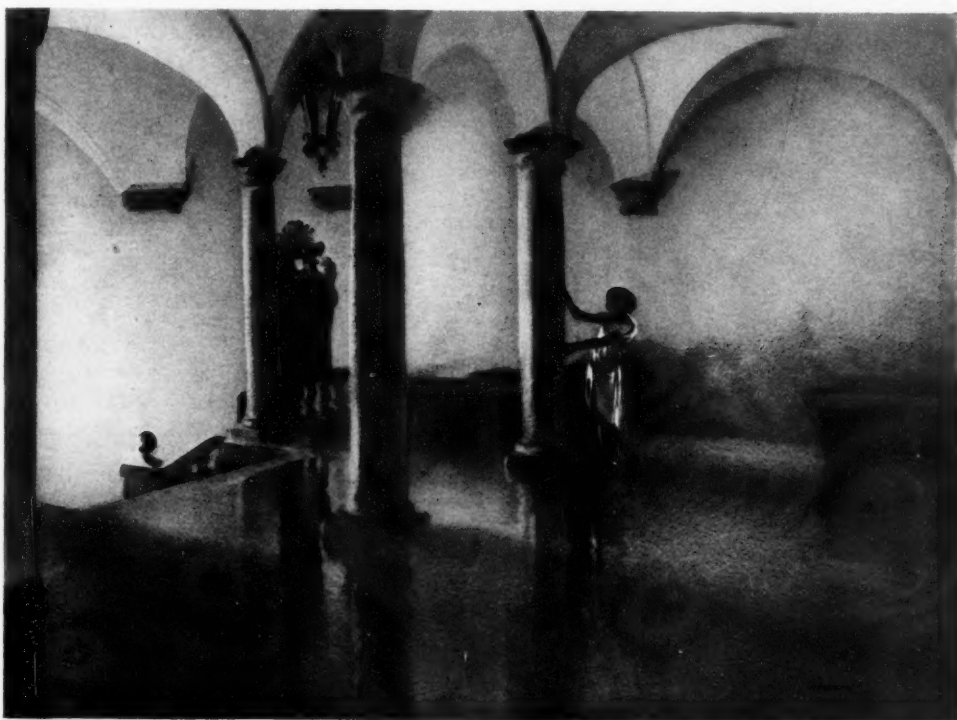
to the Munich group with Holzer and Münzer clearly representative, or to Mr. Flint who, underscoring the finest elements in the academic tradition, has yet had the wit and power to produce a style disarmingly beautiful, and a technique sufficiently his own to carry out his ideas in a way which keeps them forever apart from the confusions of imitation or inexpert pilfering.

Those who know, or who first knew, the work of Mr. Flint in illustration

ART AND ARCHAEOLOGY

will always recall with particular pleasure the first impression made by the now famous series of books he did under the aegis of the Medici Society of London. Happily sponsored by a group which has devoted itself so illustriously to the cause of reproduction and publication, he applied him-

was specifically developed. Whatever contempt the prejudiced critic of today may hold for anecdotal art (an aversion which we hear of as invariably based upon the developments in the academic tradition of the nineteenth century), there is no disputing the fact that anecdote has played an overwhelmingly



THE MARBLE PORTICO. BY W. RUSSELL FLINT. IN THE POSSESSION OF SIR WILLIAM ROWAN THOMSON.

self to the interpretation of a series of classics with what must have been unbounded enthusiasm. Of Edinburgh, his first work was in the way of commercial design and lithography, by which road he passed into the field of publishing and journalism, arriving finally on the illustration staff of the *Illustrated London News*, where, of course, a sense of incident and point

important part in art's history. In every school its products are to be found. In every master the incident, if not the grand event, has appeared and inspired. The illustrations for those beautiful books of the Medici Society may surely stand as pieces of individual and singular beauty. *The Songs of Solomon* and the *Meditations of Marcus Aurelius* were the earliest,



SUNSHINE AND FROST, ENGADINE. BY W. RUSSELL FLINT. IN THE POSSESSION OF F. NEWTON TRIER.

and here the stage is still experimental, still without concise authority and finish. But then followed the delicate Oxford scenes for Matthew Arnold's the *Scholar Gypsy and Thyrsis*, the vast, prodigally imaginative series for the four-volume *Morte d'Arthur*, the gracefully conceived pictures for Kingsley's *Heroes*, the varied and lively designs for the three-volume *Canterbury Tales* and, probably as a climax, the incomparably lovely drawings for the two-volume *Idyls of Theocritus, Bion, and Moschus*. It will be seen at a glance that here the full resources of the painter were called upon. The range is from classical, through Biblical and mediæval, to directly modern themes and scenes. We have heard, from Mr. Lucas and others, of the endless search of E. A. Abbey for authority in his

historical paintings: the attention to costume, background, detail, feature. The same scholarship must have been required to make up the very great feeling of truth and authority which runs through these plates. In the two earliest books these—like the sure, vigorous purpose—are less apparent, but in the others there is every vestige of completeness: from severe archæological aspects to the most flamboyant imaginative detail. The dramatic power in the mediæval Arthurian incidents balances against the regular, decorative loveliness of the Chaucerian episodes, and in the joyous Greek pastures, sea-scenes, temples and gods of the *Idyls* there is an undeniable perfection, so far as the illustrational task is concerned. These last the lover of the classics will never forget, for they

ART AND ARCHAEOLOGY

meet alike, without offense, the meticulous antiquarian's prejudices, the archaeologist's demands, and the free fancy of the dilettante. Adonis dead is unforgettable, Jason and the centaur a vivid memory. The remarkable fact about these drawings, however, above their visualizing satisfaction, is the amazing way in which water-color has been so handled as to secure all the depth, power, and finish which we ordinarily ascribe to the painting in oil. By a skillful method of wet washes, sure corrections, drying, buildings-up of effect, blockings-in of color, and pointing of emphasis, the beauty is gradually and patiently achieved. Mass and relief are worked out, power added,

light and shade beautifully managed, and yet, without reference to a single apparent subterfuge or trick, the singing, transparent values of pure water-color are preserved. It is a notable achievement of effects. The figures are so firmly modeled that the appeal of the medium is tremendously enhanced, and the clear, lucid color and line testify to the singleness of material and aim. There is no niggling condescension, as in William Henry Hunt; none of the muddiness which comes occasionally even into Turner's, or Thomas Girtin's or James Holland's aquarelles to suggest their derivations; and none of the merely transparent beauty which makes us suppose that in



THE FLOODED MEADOW, ST. FILLAN'S, SCOTLAND. By W. RUSSELL FLINT.



ILLUSTRATION FOR MALORY'S "MORTE D'ARTHUR" (THE MEDICI SOCIETY).
BY W. RUSSELL FLINT.

ART AND ARCHAEOLOGY

James Baker Pyne's and Copley Fielding's drawings there was a thinner, freer manner employed because of the less taxing occasion behind each picture. Indeed, if for a background for Mr. Flint's work there must be made allusion to the XVIIIth and XIXth century artists, one might name Francis Towne, Joseph Farington, and John Sell Cotman, for in their color, line, and spirit there seems to be something akin to his independence and directness.

In illustration, Mr. Flint's last extensive use of this fully conceived style came in the drawings for the Medici Society's *Odyssey*, a large handsome volume issued in 1924, though the paintings had been finished in 1914. Without achieving the full lyric spontaneity of the Theocritus designs, these pictures have a grave and memorable beauty worthy to stand with a text so glorious. There is less of sunlight and wind in them, less, too, of the decorative motion and suggestions, but more of the placid calm which Penelope or the guardian Athena implies, and more of the weight the epic's "free, proud progress" demands. The pictures are, of course, again full of special interest: the goddess' armor, the furniture and

garments, the ships and pottery, the web-frame and the arrow-restless bows. His contribution to this volume may, moreover, be said to mark the sum of Mr. Flint's achievement within the confines which the illustration always fixes around the artist. The period of



ILLUSTRATION FOR MALORY'S "MORTE D'ARTHUR" (THE MEDICI SOCIETY.)
BY W. RUSSELL FLINT.

ten or twelve years represented by these interpretative works may stand as his time of realization and maturing, for since the time when the war and service in the Royal Air Force interrupted the regularity of his practise, he has turned

ART AND ARCHAEOLOGY

to particularizing the skill and viewpoint so carefully and independently acquired without sacrificing the earlier imaginative gusto or his rather free romantic inclination. Visits to Italy and other continental places of sun and color have supplemented the familiar fondness with which he has viewed the sea-side places of England or the lochs and hills of Scotland. From all these scenes have come the bright, refreshing landscapes and studies he now exhibits yearly: panoramas of sun-play on hill pastures; cloud-banks low upon the streams and braes of Roseneath or Lochaber; thin, matchlessly captured rains sweeping spring valleys; Bamburgh sands gleaming wet at dawn; Sicily in sunlight. In all the readily identified characteristics of these drawings, there is yet a free, untempered variety; the restless movement in the moods of nature is un-



ILLUSTRATION FOR CHAUCER'S "THE CANTERBURY TALES" (THE MEDICI SOCIETY). BY W. RUSSELL FLINT.



ILLUSTRATION FOR KINGSLEY'S "THE HEROES" (THE MEDICI SOCIETY). BY W. RUSSELL FLINT.

harmd (and yet magically fixed) for the beholder's greater pleasure. This clear communication would not be so manifestly present were it not for the presence of the very method which underlies, in its results, the surprising beauty of the illustrations. One recognizes it as a method playing freely and happily in direct contact with suggestion, and producing, thereby, a challenging vitality. In the figures of bathers so often introduced, there is the calm grace recalling the Greek pictures; in the springing curve of a tow-wharf or of a willow bow there is a ready hint of Japanese decoration; while far Scotch hills, sodden in the thaws of February, subtly remind one of the Impressionist motives. Yet all escape completely the implication of obtruding influences or derivations.

ART AND ARCHAEOLOGY

His sincerity and purpose have brought to Mr. Flint honors, recognition, and rewards, so that his pictures, unhappily rare in American museums, hang in public and private galleries in many cities of Europe and the British Empire. His entries at Burlington House show him eagerly pursuing his task of recording a discriminating delight in form and scene. Such a compelling oil as *The Lemnians* (Academy of 1924) shows his mastery in the heavier medium, also indicating that the incident may still bring from him a vital interpretation. But his work in oil does not deter the admirer from recalling the unfailing authority he has brought into the province of the water-color.

It is not, one acknowledges, outside the limits of an individual appraisal to

allow that in the wide scope which modern art embraces—a scope proud in promise, discovery, and revolt—there are heartening signs which have already led to fulfilment and even to accepted and complete triumph. But the artist of our time who recognizes with analytical soundness the surer merits of a tradition, and is able to achieve beyond them his own individuality, is the one we are safe in acclaiming as real. Mr. Flint's ranking in this light makes his position secure and the interest he offers unquestionable. Safely beyond the fickle judgment that accompanies ever-changing modes in art, his technical contribution to water-color painting gives special point to that position and to that interest.

TWO FRAGMENTS FROM THE GREEK

ALCMAN

*Asleep lie mountain top and mountain gully,
High ridge and deep ravine.
The little creeping things are lapped in slumber,
In darks of earth unseen.*

*The colony of bees have ceased their humming.
A peace wraps all the herds.
The monsters in the night-touched sea are silent.
Sleep stills the winging birds.*

SAPPHO

*Thus of old did the dainty feet
Of Cretan maidens in dancing pass,
Near a lovely altar to music sweet,
Pressing the soft and flowery grass.*

—CELESTE CORCORAN.

BOBS VS. KNOBS IN IMPERIAL ROME

By ERNESTINE F. LEON

"BOBBED hair has come to stay" we hear on every side. It is whispered, too, that the waist line has gone forever. On the other hand, there are rumors of a return to the hoop skirt. So perhaps even the powdered pompadour may come into its own again. Whoever stops to recall the fashions of several successive years becomes skeptical of any permanency in the feminine appearance. This is especially obvious to anyone who has dabbled in the historical aspects of dress.

With changes in dress and the arrangement of the hair, the shape of face and skull regarded as the ideal type of feminine beauty varies even among people of the same race. One of the best preserved series of feminine portraits illustrating the changes in style of coiffure is that of the royal ladies of the Roman empire. So many styles are there displayed that it is a great mistake to consider a nondescript Psyche knot as Roman, without further qualification. Portrait busts of women have been found on all Roman sites in

Europe, Asia and Africa. They have been gathered together in large numbers in the great museums of Europe and to some extent in the larger collections of antiquities in America.

The series covers a period of approximately three hundred years, from the youth of Cleopatra in B. C. 50 to the death of Alexander Severus and his mother Julia Soëmias in A. D. 235. Before the beginning of this period, with rare exceptions, women played too slight a part in public affairs to have been immortalized in stone. At the other extreme, in the late IIIrd century, unsettled political conditions and the decadence of art in general caused the

decline of portraiture. Individuality disappeared and gave way to the stiffness of Byzantine art.

I have mentioned Cleopatra as inaugurating the series of women prominent in the Roman world. Unfortunately no authentic statue of that renowned individual has been preserved. Formerly several representations of women wearing bracelets in the form



FIG. 1. THE YOUNGER AGRIPPINA. BUST IN THE CAPITOLINE MUSEUM, ROME.

ART AND ARCHAEOLOGY

of a snake were called Cleopatra by moderns because of the romantic story of the queen's suicide, which she is said to have accomplished by inviting the sting of an asp. Ancient statues are, however, rarely found with their identifying inscriptions preserved. We must therefore depend on coins, which bear

the names of those whose likenesses are stamped on them, to identify most of the sculptured portraits of antiquity. Thus by comparing resemblances we can ascertain the originals of most of the statues of members of the imperial household and of the royalty of dependent kingdoms. Busts of less august personages must in general be called simply "unknown" of a given period. The enthusiastic men of the Renaissance were, however, satisfied with nothing less than

absolute identification of the splendid portrait busts which they so joyously rediscovered on ancient sites. They referred all portraits with the same style of coiffure to the emperor or empress who showed the fashion on coins, or to well known members of the court. As a result museums until recently often possessed several busts of obviously different individuals, all labeled with the same name.

With the last quarter of a century a scientific study of ancient portraiture is correcting this absurdity.

There are a few extant coins of Cleopatra VI of Egypt, the last and best known queen of that name. The portraits do not display the profile of any ravishing beauty. This may be due in

part to the deficiency of the minter's art and partly to the fact that the queen had more fascination of manner than regularity of features. As she was thirty-nine when she died, an age at which an early maturing woman of the Mediterranean lands is far past her first youth, one is inclined to favor the latter supposition. The coins of the queen, struck when she was nineteen, show a thin face with heavy features and an aquiline nose. Her hair must have

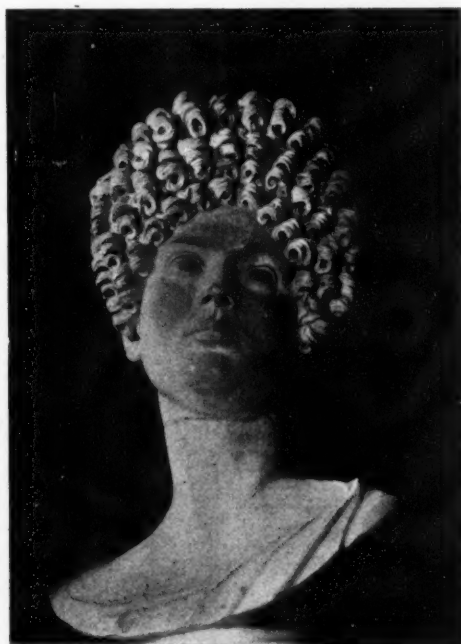


FIG. 2. ROME WAS VERY MODERN WITH ITS "PINE-APPLE BOB". BUST USUALLY CALLED JULIA, DAUGHTER OF TITUS.

been luxuriant. The royal hairdresser combed it forward over the face, divided it into seven strands, twisted each separately into a roll, and turned the rolls of hair back, drawing them over the top and sides of the head to the nape of the neck. Here the ends were fastened into a small hard knot and tied with a fillet, the ends of which hung loose down the neck.

ART AND ARCHAEOLOGY

In Rome itself ladies of the time seem to have followed the same mode in so far as less hair permitted it. Both Fulvia, the first wife of Mark Antony, and Octavia, the wife he deserted for Cleopatra, had coins struck in their honor at various times. Their portraits show a single strand of hair, combed forward, rolled, and then drawn back over the crown of the head. The other locks are brought back loosely over the tops of the ears, and the ends of all are gathered into the hard knot at the neck.

This style was evidently the vogue during the last generation of the Roman Republic. Portraits of Livia, the wife of Augustus, who was about sixteen years younger than Cleopatra, show a change in the style of headdress. The elaborate roll has disappeared. The hair is divided into three strands and drawn back loosely over the head and tops of the ears. Some portraits show two short "beau-catchers" on the forehead. In this case the knot of hair is formed of a braid, the end of which is divided into two curls, hanging loose on either side of the knot.

The coiffure of Livia seems to have been the fashion for about fifty years with slight variations dictated by individual taste. Julia, the daughter of Augustus' earlier marriage, is represented on coins with hair arranged in a similar manner. She affected a short curled bang and curls flanking the knot at the neck. We have no statute which can be identified as that of Julia, for after her banishment on account of her scandalous private life, all public reminders of her were destroyed. The short front hair of the fashionable younger set to which Julia belonged may have been looked at askance by those who sighed for the simplicity of an earlier day. It continued, however,

for a generation, during which the earlier austere knot of hair gave place to a loose club flanked by curls. In some cases these were worn brought forward over the shoulders (Fig. 1). This is the fashion adopted by both the elder and the younger Agrippina, respectively daughter and granddaughter of Julia, grandmother and mother of the emperor Nero. A conservative might surmise that the ladies of the royal family had curly hair, but the examples of ancient pomade jars and curling irons found at Pompeii show that at least some women of the time followed a fashion for which nature had not entirely fitted them. Moreover, the sale of false hair was an established trade as early as this period, for there

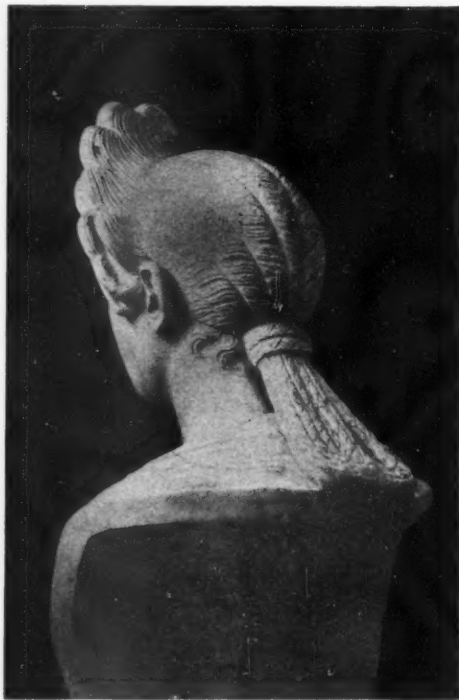


FIG. 3. THE EMPRESS PLOTINA'S STYLE OF COIFFURE WAS INDIVIDUAL.

ART AND ARCHAEOLOGY

are several references in literature to the headquarters for this commodity at the Portico of Philippus in the Campus Martius at Rome.

Coins show the only surviving representations of the beautiful Messalina, first wife of Claudius, and of the ravishing Poppæa, consort of Nero, since the scandals associated with both of these empresses caused their memories to be removed from the public records.

A new dynasty, the Flavian, ruled Rome from A. D. 69 to 96. Rome rose anew after Nero's fire, but the head-dress of the court ladies is a development of the earlier type. The curled bang has become a froth of short curls piled row on row (Fig. 2). The ears are left visible. The back hair is arranged in a series of intricate braids resembling basketwork. No one but an aristocrat with a corps of slaves trained to dress hair and no particular occupation to make her own time precious could have displayed this fashion, not to mention the necessity of a wealth of hair which one imagines never grew on any single human head. We must suspect most of the women of fashion in Rome of wearing either a "false front" or a few braids purchased ready-made. This type of coiffure had been adopted by Julia, the daughter of the emperor Titus. An uncritical age labeled all busts showing this fashion with her name. Domitia, wife of Domitian, Titus' brother and successor, wore her back hair in the club arrangement of the preceding generation. Was she a conservative or less blessed with flowing tresses?

The reign of Domitian ended in extravagance and misgovernment. An economy program was the platform of the "good empress" who followed. Even feminine modes of coiffure lost their exuberance. Plotina,



FIG. 4. ELABORATE BRAIDS OR CURLS WERE WORN OVER THE FOREHEAD DURING HADRIAN'S REIGN.

wife of Trajan, shows the austere but not unkind face of a Roman matron of the old school. There was no clipping and frizzing of her hair. Her style of headdress seems to have been individual, for it appears only on her portraits (Fig. 3). The hair is drawn loosely from the forehead, then caught together and tied near the scalp. This long hair is rolled and the roll allowed to fall across the front of the head to just above the ears in a sort of diadem effect. Plotina must have been well endowed with wavy hair, for the locks at the back of the head fall in two loose braids along the neck. Sabina, wife of the following emperor, Hadrian, wore a metal diadem in place of the roll of hair across the front of the head with her

ART AND ARCHAEOLOGY



FIG. 6. THE LOVELY JULIA DOMNA HAD THE THICK AND WAVY HAIR OF HER NATIVE SYRIA.

tresses drawn back and formed into a loose knot at the nape of the neck. At this time elaborate coils of braided hair were also in vogue, worn over the forehead in connection with the club of hair at the rear. Or the braids were replaced by curls (Fig. 4), probably in the case of those who had less hair. Faustina the Elder, wife of Antonius Pius, died at the age of thirty-five. A temple, still standing in part, was erected in her honor, and numerous portrait busts represent her. These show a full, handsome face (Fig. 5). The hair is parted and held over the forehead by a fillet, then braided, and the braid is coiled around on the crown of the head. This style seems to be a development of the mode of the former empress, but Faustina had more hair

to arrange. This fashion is shown only on her portraits.

At the end of the second century the vogue reverted to the simplicity of classic Greek models. Both the wife and the daughter of Marcus Aurelius wore their hair parted in the middle, drawn back over the ears, and gathered into a Psyche knot at the nape of the neck. With the downfall of Commodus, son of Marcus Aurelius, the imperial title was sold to the highest bidder, and after a series of revolutions passed to Septimius Severus, a north African, who had risen from the ranks. He had been told that a certain beautiful Syrian girl was destined to be empress of Rome. Septimius sought her out and married her. In the course of time



FIG. 7. A LATER STYLE EXPOSING THE FULL EAR. THE BACK PRESENTED A BASKET-WEAVE EFFECT.

ART AND ARCHAEOLOGY

the prophecy was fulfilled. The lovely empress Julia Domna, or Julia Pia as she is otherwise known, was often portrayed (Fig. 6). The colossal bust now in the Vatican Museum is one of the most attractive of her portraits. This shows the heavy hair of the races of the near East. It is worn waved and parted, drawn back over the upper part of the ears, then coiled over the entire back of the head. Julia's Syrian relatives who reached royal rank show a similar coiffure. Later the hair was drawn above the ears, then down behind them, leaving them exposed (Fig. 7). The knot at the back of the head becomes a network of flat braids interwoven with ribbons, giving the effect of basketry.

After the fall of the house of Severus in A. D. 235 emperors were made and overthrown with such rapidity, or kept so busy fighting barbarians on the borders, that art was overshadowed for a time. When portraits appeared again, no longer in the round but in mosaic, rolls and knots, frizzed bands and clubs had disappeared. The simple long braids of women of barbarian tribes were the only fashion.

It seems likely, then, from the surviving portraits that the Roman women followed the fashions set by the empresses. These royal ladies were, however, no more arbitrary than our modern master hairdressers. So that

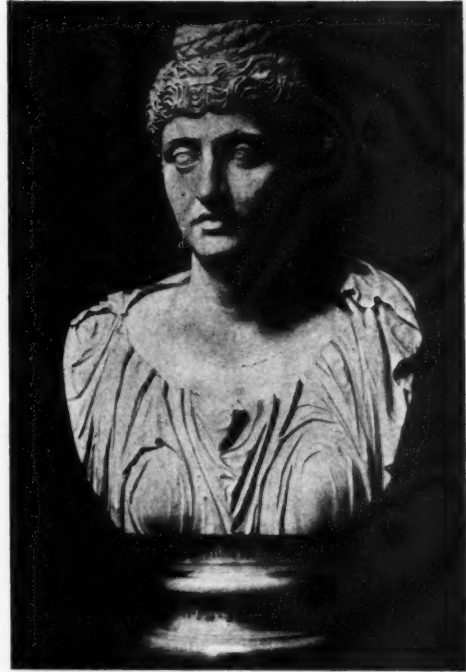


FIG. 5. FAUSTINA THE ELDER, EMPRESS OF ANTONINUS PIUS, MAY HAVE ADAPTED HER STYLE FROM THAT OF THE PRECEDING EMPRESS.

if the latter should decide definitely against the bob, we may expect it to disappear for a time, unless modern women are indeed not only politically and economically emancipated but also strong willed enough to insist on convenience rather than upon arbitrary fashion.





DESERT COUNTRY IN THE CENTRAL HIGHLANDS OF GAVDOS.

THE SOUTHERNMOST BOUND OF EUROPE

(Gavdos, the Island of Saint Paul's Shipwreck)

By DORO LEVI

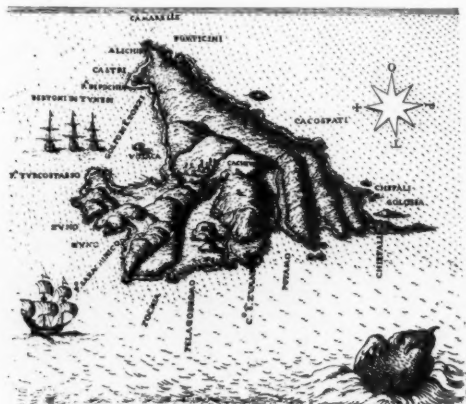
A SUBJECT of great and ever-new wonder to him whose curious mind retraces the path of remote history is the eagerness and surety with which the mariners of old, though without any of the perfect instruments acquired by modern science, and following only the shining of the stars and the whispering of the winds, launched out trustfully in their frail barks upon the vast expanse of the ocean. With just such resolution, in the first years of the New Era, there put out for Rome

an Alexandrian vessel carrying the Apostle Paul, who, persecuted at Jerusalem and Cæsarea, and not trusting in the tribunal of King Agrippa and Queen Berenice, had appealed as a Roman citizen to Cæsar Augustus. Among a band of other captives, the immortal prisoner had been brought along the shores of Syria and Phoenicia and beyond Cyprus to the coast of Lycia, whence the Alexandrian ship, sailing by Skarpanto and Crete, was to venture towards the island of Tri-

ART AND ARCHAEOLOGY

naeria, and pass the Tyrrhene Sea to the Latin shore. A terrible storm, however, surprised the ship in the unquiet waters of the African Sea, beneath the jagged crests of the Cretan mountains.

Clauda, the Kandos of the Greeks, where the wreck took place, is a little island about twenty miles from the western coast of Crete, and is the



MAP OF GAVDOS BY BOSCHINI.

southernmost land of Europe. Apart from the foregoing passage it is known to us through the brief notes of other ancient writers (Pomponius Mela, Hierocles, and Ptolemy), through a few rare epigraphic documents, and the hurried visits of a scanty band of courageous explorers who tell us of a little city of the same name as the island on the northern coast, of a temple to Jove of Kandos on its acropolis, and of a station of Gortynian colonists, who perhaps settled on the island to administer their possessions gained from the rich Cretan centre.

The coast facing Gavdos is the wildest mountain-wall of Crete, and slopes sheer down to the African Sea, parched and barren, and furrowed by deep and tortuous ravines. Here between the

dark brown rocks, the verdant splashes of the little mountain woods, and the deep sea-green of its narrow bay, the little white houses of the market-town of Sphakia are perched picturesquely on the hillside. From this nest, without rest or stay, the intrepid mountaineers held up for long years the torch of rebellion against the fierce Turkish oppressor. The gorges between the White Mountains which unite the coast to the centre of the island, the wind-swept crest of Askypchos, saw the first bloody rout of the tyrants, and the pitiless and cruel pursuit over hill and dale of the wretched and scattered troops of Ibrahim Pasha, starving and begging for mercy.

Across one of these gorges, rendered still more impassible by the cuttings and pits hewn out by miners, passed our little band one August evening in 1926. At one point, after vain endeavours, we had to send back the mules, terrified by a jump of unwonted difficulty, and having loaded the baggage on a brave little donkey, continued our way on foot. The valley echoed with the tinkling of a thousand bells, shaken by nimble little goats and mountain sheep, whose backs looked like the track of a mountain torrent, as they scurried bleating after the impatient whistle of their hairy shepherd, who was leading them towards their fold. The ravine widened gradually and the horizon broadened above. It was already night when we arrived at the shore, and saw through the darkness the gleaming of the lighthouse of Gavdos. A few hours later, by the flickering light of two lanterns, men carried our bags across the rocks of the little harbour of Sphakia to the tiny boat which was to carry us to our goal. They might have been the dark shadows of the pirates who, centuries

ART AND ARCHAEOLOGY

ago, made nocturnal raids upon the island.

The population of Gavdos, indeed, a branch of the ancient Doric race, left to itself throughout the troubled centuries of the Middle Ages, harried, plundered, and debased by the incursions and forays of pirates of every race, has grown gradually wilder and more degenerate till, flying the fields

boat or merchant vessel puts in to shore.

Indeed, by reason of the extreme difficulty of access, only a handful of archaeologists or scientists has ventured to cross the strait on one of the rare little Sphakiot *kayako* to explore this remote and barren island. When, towards the middle of the last century, Captain Spratt landed on the northern



CHAPEL OF SAINT NICHOLAS IN GAVDOS.

and springs of the dreaded shore, it has retreated to the barren and mountainous interior. Here are huddled the few villages which remain today. In them about fifty families at most live in extreme poverty, working just enough to procure a bare livelihood, and isolated from the rest of the world, only a few of whose ships they see pass on the horizon, save when some fishing

coast, there presented itself to his wondering gaze the spectacle of several naked men stretched at full length on the beach. At sight of this unwonted visitor they threw themselves into the water and swam to meet him, almost suggesting the behavior of Indian savages at the sight of a European explorer.

During the night the little sail



VALLEY, WITH SAND DUNES, BENEATH THE HILL OF SAINT JOHN IN GAVDOS; IN THE DISTANCE THE SMALL ISLAND, WITH REEFS, OF GAVDOPOULA.

dropped in the motionless air, but in the morning, thanks to the toilsome labor of the rowers beneath the blazing southern sun, we steadily drew near the sandy beach of the Bay of Lávraká, and saw before us a spectacle less picturesque than that other, but perhaps more heart-breaking. Near the one low hovel were seated two sallow-faced young men, who rose slowly on our arrival, and came to meet us. They were ill, and feeling their strength failing, had come here to recuperate by means of sea-bathing. Indeed, in this desert waste, near the burning gleam of the sand and the low thickets of the shore, the gentle lapping of the blue water was the only symbol of life and strength.

Nor was the provisioning of the

island any more comforting. Among the scattered population there had broken out a few days before a pronounced epidemic of typhoid. At its first attack three children had died, and two or three other persons had caught the infection beyond hope of cure. Indeed, there was no escape for the infected. There was naturally no doctor on the island, and to bring one from distant Crete was unthinkable. Even in the district round Sphakia it happened that the doctor was absent at a wedding, or for some similar reason. There were no drugs, nor any possible means of sustaining the strength of the patients. The little general store was closed because the buyers had no money to pay for their purchases. There was absolutely no coffee, no



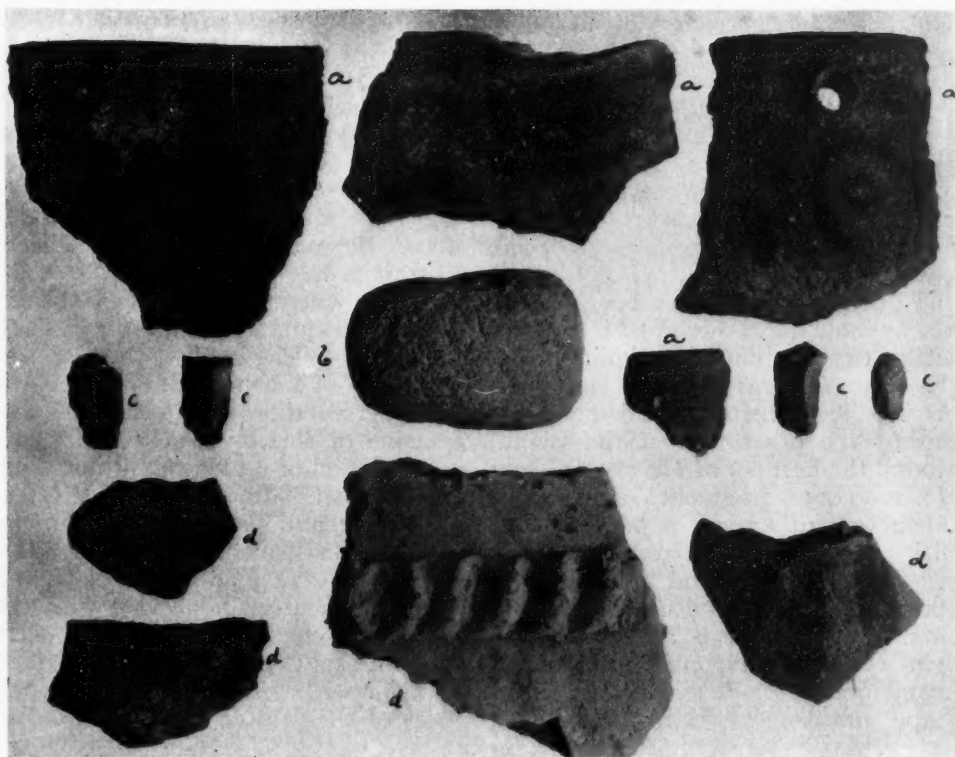
CAPE CAMARELLE IN GAVDOS.

sugar, no vinegar, no oil, no wine, no matches, no anything!

Preceded by two small donkeys laden with the baggage, our little caravan set out across the desert plain. Although the whole island at its greatest length hardly measured ten kilometres, it was almost two hours before we reached the end of the toilsome path that leads to Kastri, the tiny capital. First came a valley covered with sand-dunes, with low scrub and briars, then a house or two, a few fields, a few farm-yards. The scanty kitchen gardens yield a little lettuce, a few potatoes, and some green-stuff; but apart from corn, the staple food of the peasants, their sloth has resulted in the cultivation of barely ten vines in all the island, and about the same number of olive

trees. Here and there spring up monstrous junipers, unique in all the world, which produce a tasteless berry, the only fruit the inhabitants have. Near the village the abandoned mill stretches its motionless arms sadly into the idle air. We were given a courteous welcome to the village by three Greek policemen, the representatives of a civilisation seemingly so remote, and in their cottage were able to spread out our beds, besides finding a little ink, a candle and some oil for the lantern. From this shelter, and with the escort of our solicitous hosts, we were able to set out in all directions to explore the whole island.

The few villages of today are perched on the central and southern tableland which, toward the south, narrows to



NEOLITHIC AND MINORCAN REMAINS:

(a) Neolithic kitchen utensils; Neolithic adze; (c) Fragments of small Neolithic knives; and (d) Painted Minorcan utensils.

an acute triangle. Here the landscape is almost African, with a few lonely trees in a desert waste, and one or two low, flat-roofed houses nestling in the folds of the ground. The west coast slopes sheer down to the sea, and still bears traces of a cruel cataclysm in the reddish brown clefts of its flank, devoured by the foaming rage of the waves. So runs the line of the coast till it slopes down towards Africa at Cape Camarelle, the furthest arm of Europe, under whose vaults, worn by the waters the ocean passes in thunder, and the lonely kingfishers splash and wheel.

Yet it has not always been thus.

From the earliest times, lost in the darkness before history, small barks landed in its tiny bays, edged by jagged reefs. The best landing-place is offered by its widest creek, known today as the Gulf of Karavi, on the northwest coast. By good hap there runs down to this point from the centre of the island a fresh stream, now dried-up in the long summer months, but abundant wells may be dug in the river-bed, and the nearness of water to the surface has made possible rosy, green, and silver streaks of oleanders, brushwood, and slender poplars.

It is near the opening of this bay,

ART AND ARCHAEOLOGY

and following the course of its laughing valley, that the remains of the oldest Ægean civilisation are scattered—that of those Neolithic peoples who, for thousands of years, sowed in patience the seed of the future Cretan culture. There are myriads of shards of the usual workmanship, their surface covered with some greasy material, polished with a spatula, and baked at an open fire. Their reds, browns, and blacks show that there must have been settlements of immense antiquity round the Bay of Karavi. These, however, become less frequent and less rich toward the other side of the island, around the harbour of Lávráka. There are, moreover, fragments of little obsidian or flint knives, a peculiar flint with black and white streaking, veins of which may be found in the island, and rich stores of undecorated throw-outs. Lastly there is an axe-head in light conglomerate, pale green with tawny graining. It is rectangular in shape, and has a curved edge, but has

hardly been fashioned on the other sides.

At various points above this Neolithic station, as in Crete and along the blossoming valley, the Minoan finds are superposed. This is a conclusion of no small importance since they are the first discoveries which attest the penetration of the ancient Cretan people to the southwest coast of Crete, where the absence of Minoan monuments among the steep rocks and impervious valleys must, therefore, be the result of a mere lack of systematic and persevering exploration. The remains of this civilisation belong to every period of its long duration, from the earliest Minoan to the latest Mycenean and Geometrical. Among them we may mention not only potsherds, but a pair of vases found intact, a small globular vase with the high neck characteristic of the early Minoan age; a large round-bellied wine-jar with two handles resembling those of the Middle Minoan period at



(a) (b)
MINORCAN VASES: (a) Ancient pitcher; (b) Ancient vessel with handles.

ART AND ARCHAEOLOGY

Phæstuo, and a "stirrup-vase," its shoulder decorated with triangles enclosing arcs of circles of the late Mycenaean period. Half a saucer-lamp and a jug-handle in the same pale green stone as the Neolithic axe show that the Minoan period had also a native stonecraft.

After the fortunate period of the Greek invasions in the Ægean, the little company of Dorians who dared to venture out from Crete to this lonely island sought a more secure foundation for their own city on the hill of St. John, overlooking the harbour of Lávráka, the nearest point facing the shore of Crete. Unlike the other settlements in the neighbourhood and in the southernmost part of the island, the city certainly had a noteworthy development, since from the double crest of the hill it stretched along the surrounding slopes. Here, indeed, under the shadow of a huge and still-thriving juniper, Captain Spratt was able to recover the lovely statue of a woman which, by good fortune, a peasant's spade brought to light just at that time, and which he took to the British Museum. On the crest of the hill numerous cuttings in the rocks indicate the remains of large public buildings, houses, and stone cellars. Even the little modern church is built on the ruins of an ancient building, while round about there are tanks, fragments of sculpture, of bronze, and of grindstones, capitals of stone pillars, piles of shards, Geometric, Attic, and Hellenistic.

With the Greeks, even in this far-off island-city, fused their Roman successors. On the southern slopes, where the sea wind piles up and sweeps the sand dunes, and where once were houses and tilled fields and orchards, it



REMAINS OF A GIRDLE OF ANCIENT WALLS ON THE SUMMIT OF THE HILL OF KEOPHAL IN GAVDOS.

has today filled even their fair tombs, hollowed in the rock beyond round-arched passages in whose depths are the niches or shelves for the long repose of the dead. Even at the beginning of the Middle Ages it seems the island was not without importance, for a late notice tells us it was the seat of a bishop. A trace of its flowering civilisation may be seen in the few fragments of Byzantine rails immured in the bare walls of some tiny modern church as a witness to its past. Then came the rage for plunder among the Saracen pirates, and the nameless robbers and spoilers of every race.

Our little white sail bore us back across the blue waters beneath a bluer sky, though our gaze yet lingered on the crests of the hills and the valleys paling towards the horizon, where long ago the down-turned torch of that life of old was extinguished to be kindled again in other regions more burning-bright and more tempestuous. Yet surely we shall learn more of the vanished life of that lonely island. Beneath its funeral shroud some poet may catch in reverent silence the distant echo of its far-off loves, its sorrows that for so many centuries have ceased to trouble.



STILL LIFE. BY HENRI MATISSE (FRANCE).
Awarded First Prize (\$1,500) in the Twenty-sixth International Exhibition at Carnegie Institute,
Oct. 13-Dec. 4, 1927.

THE TWENTY-SIXTH CARNEGIE INTERNATIONAL

By ARTHUR STANLEY RIGGS

WHEN the Carnegie Institute of Pittsburgh opened its doors October 14 upon its Twenty-sixth International Exhibition, a difference between it and its twenty-five predecessors was immediately apparent. Mr. Homer Saint-Gaudens, wishing to meet the public desire that each exhibitor be represented by more than a single canvas, accordingly invited about

a third fewer painters than usual, and asked each to send from three to five pictures. This, while it is an innovation, is merely an amplification of Mr. Saint-Gaudens's original plan. Like the late John Trask, he preferred to let the public do its own selecting and judging. By affording more means of appraising the work of each exhibitor, he has furthered this plan materially.

ART AND ARCHAEOLOGY

Prizes and honorable mentions have, of course, been awarded by the jury, but the real feature of the Exhibition lies in something vastly more important than that.

On looking back over the history of the different Internationals,* which began in November, 1896, with an exhibition of 312 canvases, 173 of which came from abroad, one feature stands out prominently. Beside the clear value of the contact between American and European artists, there is the even more vital fact that the Carnegie Institution, by sponsoring

* ART AND ARCHAEOLOGY, Vol. XIV, No. 5-6; Pp. 301-311 and 299-300; Vol. XVII, No. 6; Pp. 263-273.

these exhibitions in the way it has done, has assumed the difficult rôle of liaison between artists and public. Spreading the facts—the canvases—upon its walls, it invites the public to express its individual tastes and to accept or reject whatsoever it will. The educational value of such a method is too obvious to require comment. What the Carnegie Institution has done each time is merely to lay before the people the whole spread of contemporary painting. That a great deal of what is exhibited is worthless and will eventually vanish, is evident from the most casual glance at any of the succeeding



MOTHERHOOD. BY ANTO CARTE (BELGIUM).

Awarded Second Prize (\$1,000) in the Twenty-sixth International Exhibition at Carnegie Institute.

ART AND ARCHAEOLOGY



CALLA LILIES. BY MAX PECHSTEIN (GERMANY).

Awarded Prize of \$500 given by the Garden Club of Allegheny County. Twenty-sixth International Exhibition at Carnegie Institute.

exhibits. That many genuinely fine canvases have had their first American appraisal in the Internationals, is also true. Not a few of them have remained permanently in Pittsburgh, in the hands of either private collectors or of the Carnegie Institution itself. So the philosophy of the Internationals is sound.

Exactly why some of the pictures selected were chosen, and why the jury picked them out for special honors must be explained by the jurors. It seems, from study of the photographs, that all the prize-winners have a common fault: they have to be studied to be perceived at all. There is no clarity, either mental or physical, to any of them. Conceivably the artists had ideas in mind when they painted them: but what were they? What was the preoccupation of Matisse when he painted his *Still Life*?

Was he thinking of the beauty of Nature, or was he concerned in the preciousities of his own artificial view and technique? And the Belgian, Anto Carte, with his astonishing *Motherhood*—what did he mean the beholder to understand by his mother and child, his farmer and horse, his deliberate disregard of anatomy and perspective? Was it really maternity he wanted us to perceive, with all its subtle connotations of tenderness and sacrifice, unbounded joy and recurrent pain? Or did he say to himself that he would paint such a woman, such a man, such a horse, such a house as no creator ever before devised, throw them together helter-skelter and leave the spectator



POPPIES. BY ANDREW DASBURG (UNITED STATES).

Awarded Third Prize (\$500) in the Twenty-sixth International Exhibition at Carnegie Institute.

ART AND ARCHAEOLOGY

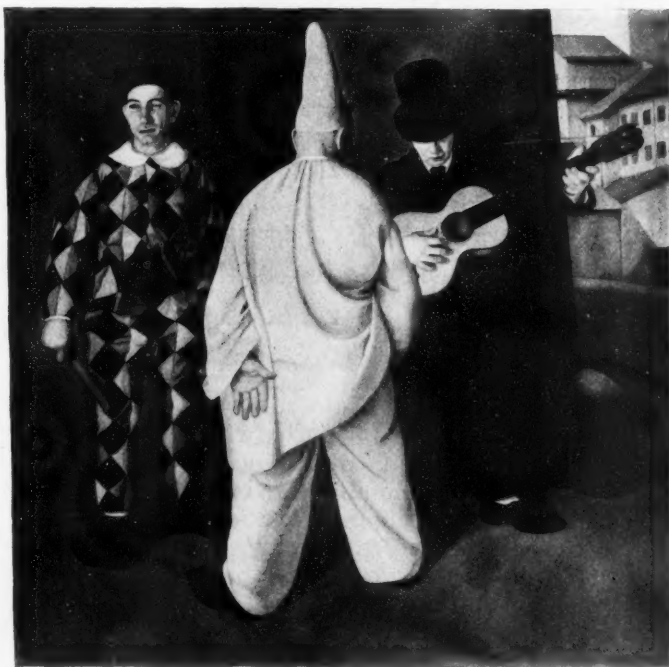
to puzzle out the acrostic as best he might?

Certainly, from this type of picture there is no acute pleasure to be derived through the eyes and the other senses. And what does and should art serve if not pleasure! Is not the primary function of canvas or marble or bronze to uplift by giving the beholder pure æsthetic delight? When the work serves merely to rouse the intellect, when it is an argument, whether based on logic or not, it becomes a mere *tour de force*, a thing outside the realm of æsthetics, and so—what? Before these canvases, even when understanding Mr. Saint-Gauden's daring eclecticism as already indicated, one feels himself in the presence of a purely imaginary thing, a deliberately chosen subject and selected manner. There is not only nothing of the inevitable quality successful painting always displays, but no conviction. As Mr. Kipling, with apparently uncanny foreknowledge of what we were to come to eventually, wrote many years ago, in the *Conundrum of the Workshops*—

" each man
talked of the aims
of art, and each in
an alien tongue."

Perhaps the current acceptance of the painter's mannered expressionism indicates public indifference to the artist rather than to his canvases. Or perhaps it reflects a

very general public intelligence of a higher degree than is usually believed. Beyond question the general appreciation of art is growing, the public canons of judgment improving daily. But there is still a very large proportion of the people who visit the galleries and museums who feel much as does a certain American painter, now retired, who holds firmly to the belief that the present day expressionist has adopted his method and manner because he has become convinced that his ability is too slender ever to permit him to rank with the really solid and genuine masters, both past and present. In consequence, he must either abandon his art or, in sheer self-defense, adopt some means of attracting public at-



CARNIVAL. BY ANTONIO DONGHI (ITALY).

Awarded First Honorable Mention (\$300) in the Twenty-sixth International Exhibition at Carnegie Institute.

ART AND ARCHAEOLOGY



TWO FIGURES. BY BERNARD KARFIOL
(UNITED STATES).

Awarded Honorable Mention in the Twenty-sixth International Exhibition at Carnegie Institute.

tention. The inarticulate majority who flock to the galleries, when made articulate by cautious inquiries, evince very similar sentiments in countless instances; and the recent timing of visitors to one of our most interesting public galleries, bears out the contention that as a whole the public cares to devote very little time or thought to the bizarre and the unnatural.

In the present Twenty-sixth International, 400 canvases are exhibited.

Of this total 280 are from European countries and 120 from the United States. Sixteen nations are represented. The countries in the order of the number of paintings contributed by each are as follows: United States, Great Britain, France, Italy, Germany, Spain, Sweden, Russia, Poland, Hungary, Belgium, Czechoslovakia, Austria, Holland, Rumania, and Norway.

Three distinguished painters who died since the last International are represented this year for the last time at the Carnegie Salon—Claude Monet, the last of the great Impressionists and the man who carried Impressionism to its highest point of development; Henry Ottman, also a well-known French painter; and Ambrose McEvoy, an English portraitist of distinction.

The prizes were awarded by a jury of eight artists, presided over by Homer Saint-Gaudens, Director of Fine Arts. The members were Maurice Greiffenhagen of Great Britain, Karl Hofer of Germany, Maurice Denis of France, Felice Casorati of Italy, and Eugene Speicher, Horatio Walker, Eugene Savage and Abram Poole, all of the United States. Mr. Greiffenhagen is a member of the Royal Academy and has painted the portraits of many distinguished persons. Herr Hofer is the first German artist to serve on a Carnegie International Jury. He occupies a leading place among the more advanced artists in Germany. M. Denis is the outstanding mural painter of France, and Signor Casorati is one of the most original and talented of modern Italian artists. The American painters are all well-known in this country.

The Exhibition will continue at Pittsburgh through December 4th.

NOTES AND COMMENTS

EXCAVATIONS AT NEMEA CONCLUDED

The excavations at Nemea, conducted by the American School since 1924, were brought to a conclusion last winter in a third campaign, made possible by the continued generosity of the donors in Cincinnati, who through Professor Semple had contributed the funds necessary for the work during the seasons of 1924 and 1925. The Temple of Zeus and the Gymnasium, both of which have been mentioned in previous reports in *ART AND ARCHAEOLOGY*, were the chief objects of attention.

The whole west end of the Temple was cleared of the débris covering it, the foundations and the steps, so far as they exist, being laid bare. Digging and cleaning within the building also yielded much new information about the Temple and its predecessor. The most interesting feature here is the semi-subterranean crypt at the inner end of the cella, first discovered in 1924 and now completely uncovered—a curious "Holy of Holies" which gives the Temple at Nemea a unique place among the preserved sanctuaries of Greece. A long, narrow, sacrificial altar, parallel to the façade of the Temple, is another remarkable peculiarity.

The west end of the Gymnasium was entirely excavated and a clue to the plan of the structure recovered. It was a long, narrow building, separated into two parts by a median wall running from east to west. The southern half was probably subdivided into a series of rooms; the northern half seems to have been a lengthy hall with a central line of columns. Among the blocks used in a reconstruction of the dividing wall (apparently carried out in Roman times) is a tall pedestal of poros on which is still preserved the well-cut dedicatory inscription of Aristis, son of Pheidon of Cleonæ, who had set up the offering after four times winning the *pankration* in the Nemean Games. The style of the lettering shows that the victory must have been won in the VIth century B. C.

Further exploration between the Temple and the Gymnasium revealed a large rectangular building, the purpose of which could not be identified. Fragments

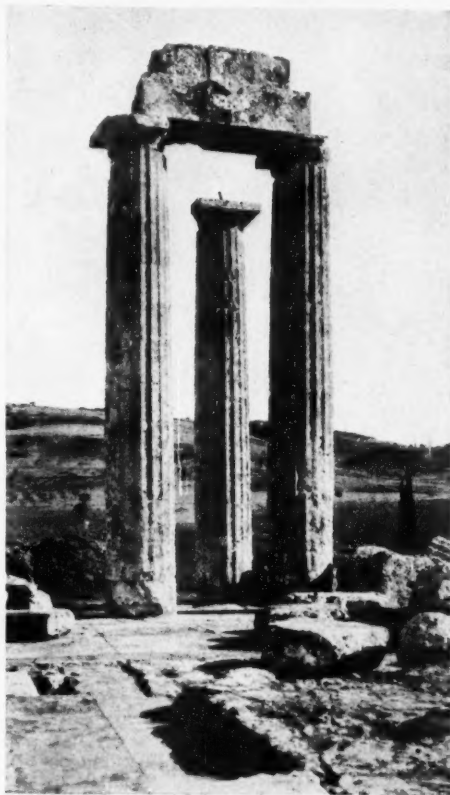
of an interesting inscription were found in a deep mediaeval well in this vicinity.

The remains of the Byzantine Church erected over the middle section of the Gymnasium were all uncovered, and the complete plan of the Church is now known.

A trench dug through the middle of the Stadium showed that built seats of stone were never provided: spectators stood or sat on the sloping embankment, probably on the ground itself, or perhaps on temporary wooden stands.

On the hill of Tsoungiza a prehistoric settlement was investigated with remains of houses, pottery, etc., of all periods of the Bronze Age; and on the southern slope of the same hill the collapsed cave, which gave up such startling "finds" last year, was completely cleared. The objects now recovered include vast quantities of neolithic pottery, stone implements, arrowheads and knives of obsidian, beads of various shapes and materials, a curious carved seal of stone; and most interesting of all, a fragment of a thick skull together with some other human bones, probably the earliest skeletal remains of man yet recorded from the Peloponnesus.

CARL W. BLEGEN.



NEMEA. THE THREE STANDING COLUMNS OF THE TEMPLE FROM THE WEST.

EXCAVATION OF ATHENS NOW ASSURED

It was announced by the *New York Times* of October 19, in an article five columns in length, that an American Mæcenas who wishes to remain anonymous, has guaranteed to defray the total cost of the excavation of the agora at Athens.

This is tantamount to providing not less than two and probably two and one-half million dollars. The funds will be provided as they are required, and substantial advance payments have already been made to make possible an early beginning of the work of demolition, which will clear the ground for the preliminary investigations.

Readers of *ART AND ARCHAEOLOGY* are familiar with the general plan as previously developed by Professor Edward Capps of Princeton, Chairman of the Managing Committee of the American School for Classical Studies in Athens. Prof. Capps, with full appreciation



NEMEA. WEST END OF THE GYMNASIUM AND NARTHEX OF THE BYZANTINE CHURCH

of the difficulties and magnitude of the task of destroying the heart of the modern city to get at the vitals of the older Athens, had gone about his work with the greatest care, planning to take twenty years, if needed, to raise the more than two millions necessary, and meantime cooperating with the Greek national authorities in such a manner as to avoid many of the pitfalls likely to betray a less experienced and capable administrator. The unknown donor stipulates merely that the authorities in Athens shall give Prof. Capps and his coadjutors sincere cooperation.

As Prof. Capps was not at Princeton University when *ART AND ARCHAEOLOGY* telegraphed him asking for an authoritative statement, it is impossible at the moment of going to press to present suitable comment. It is, however, permissible to say that in certain respects the press announcements were inaccurate, and that as soon as it is proper to make any positive declaration with regard to the project, Professor Capps himself will make it through the columns of this magazine. The announcement as made in New York was not official and was not obtained from either American or Greek sources.

A CORRECTION

A friend has called attention to an error on Page 63 of the September issue, in which the statement is made that Charles III of Naples ordered the restoration of the "Lost Tombs of Canosa" in 1853. As Charles III of the Spanish Bourbons was born in 1716 and died in 1788, the author of the article has been asked to explain this extraordinary posthumous interest.

OBITUARIES

Dr. Frank Springer, president of the Managing Committee of the School of American Research, of

Santa Fe, died at the home of a daughter in Philadelphia, September 22, after a long illness. Frank Springer was born at Wapello, Iowa, in 1848, took his bachelor's degree at the State University in 1867, and married Miss Josephine M. Bishop in 1876 in New Mexico, where he made his home. Admitted to the bar in 1869, Mr. Springer soon developed an intense and lifelong interest in palaeontology, and identified himself with the Museum in Santa Fe, of which he became regent. His long connection with the School of American Research at Santa Fe is well known to readers of *ART AND ARCHAEOLOGY*. His success in the law and business enabled him to gratify his scientific tastes and to give generously to the work of the School, the Museum and other institutions, and his friends were constantly surprised by new manifestations of the breadth and profundity of his knowledge, which seemingly had no limits.

Another death in scientific circles which *ART AND ARCHAEOLOGY* records with regret is that of Dr. I. M. Casanowicz, of the United States National Museum, who passed away September 26, after an operation from whose effects he never rallied. Dr. Casanowicz was born in 1853 in Russia, and educated in Basel, Switzerland, and Newark, N. J. In 1892 he took his doctor's degree at Johns Hopkins, and came at once to the National Museum as an archaeologist. He had no near relatives in the United States.

DETROIT MUSEUM OPENED

Detroit's four-million-dollar Renaissance palace housing the Institute of Arts was formally opened and dedicated Friday evening, October 7. The structure is one of the two main elements of the new civic centre, the other building already in use being the Public

ART AND ARCHAEOLOGY

Library, directly opposite. Describing the museum, its Secretary, Clyde H. Burroughs, lays emphasis upon the inherent beauty of the structure and the skill with which the architect, Cass Gilbert, has spaced the openings. The two buildings (library and museum) occupy a site on Woodward Avenue in the exact geographical centre of Detroit.

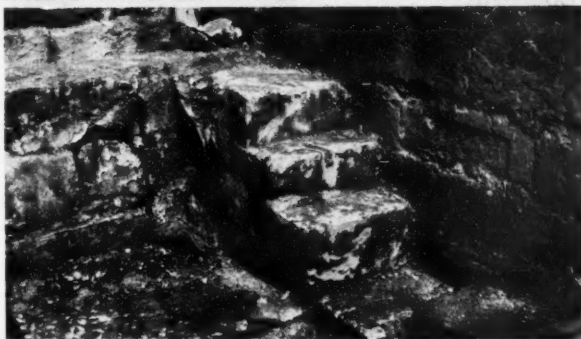
"A CRUSADERS' FORTRESS IN PALESTINE"

Under this title, the Metropolitan Museum of Art has issued a valuable and extremely interesting report of the explorations conducted by Mr. W. L. Calver on behalf of the Museum at Montfort, about half way between Tyre and Acre, and six miles from the sea. The castle was found very much as the victorious Saracens left it after the destructive siege of 1271, when they defeated the Knights Hospitallers who garrisoned it. The report is by Dr. Bashford Dean, curator of armor for the Museum. He says in part: "The outstanding feature in the present study is the evidence that the knights of Montfort were living not under conditions of stress or hardship, but on very much the same material level which they would have occupied in Europe." That condition of relative ease and comfort will come as a matter of considerable astonishment to the many who had previously believed whatever they happened to imagine regarding living conditions during this historic period. The report, which covers some 47 pages, is fully illustrated, and is on sale at the Museum. It is unfortunate that lack of space prevents adequate condensation here of this illuminating document.

BOSTON MUSEUM NOTES

The same lack of space which forbids a proper digest of the Metropolitan Museum report, also prevents more than passing notice of the October *Bulletin* of the Boston Museum of Fine Arts, the most important item in which deals at length with the discovery of the secret tomb of Queen Hetepheres I and the further tomb of Meresankh, great-granddaughter of Hetepheres I and her husband, King Sneferuw. Dr. Reisner points out in this admirably written report that several of its features are of extraordinary interest and importance. Meresankh's mother, Hetepheres II, has bright yellow hair painted with fine red lines, and is the first queen of either blonde or rufus type to be "recorded among the people of the Pyramid Age . . . 272 days (nine months and two days) elapsed between the death of the queen and her burial in the tomb. This is a much longer period than could have been required by the embalment and it is possible that the tomb itself was prepared during the time."

In this connection it is a privilege to be able to announce that Mr. Dows Dunham, one of Dr. Reisner's assistants during the excavations, and occupying a



NEMEA.

(Top) West end of Temple from north, after being cleared.

(Middle) Flight of steps leading down into semi-subterranean crypt of the Temple.

(Bottom) Foundation of the Altar, parallel to the façade of the Temple.

staff position in the Museum, will address the Archaeological Society of Washington November 16, his subject being: "Recent Excavations in Egypt." Mr. Dunham will deal at some length with the family relations of the IVth Dynasty as disclosed by the Gizeh tombs, and sketch the current work going on in the Egyptian field.

GLOSSARY

(Continued from last issue. For explanations see issue of June, 1926.)

A

As'shur: in Assy. myth., the king and father of the gods, the "god who created himself"; probably their deified patriarch; originally a sun or heaven god, not included in the genealogy of the Assy. pantheon because of his self-creation; developed into the deity of war as Assyria became a great military power. **Assur.**

ast: in anc. Egypt, the name of the sacred fruit of the almond tree (**amigdalus Persea**), considered one of the trees of life, on whose fruit the goddess Sofkh wrote the king's name; now extinct in Lower Egypt.

As-tar'te: in Syro-Phoenic. myth., the moon goddess, who presided over love and fertility; generally identified with Aphrodite, Selene and Artemis. See **Ashtoreth.**

As-tra'e: (1) in Gr. myth., the goddess of justice, who was the last female deity to forsake the world at the close of the Golden Age; (2) in astronomy, the constellation Virgo.

A'strild: in Norse myth., Cupid, the god of young love.

As-ty'a-nax: son of Hector and Andromache, killed by the Greeks after the fall of Troy to prevent him from fulfilling the prophecy that he would restore the kingdom.

as'va-ha'dhas: in Vedic myth., the noblest sacrifice to the Supreme Being; the victim was invariably a horse, the animal most useful to man.

As'vins: in Vedic myth., the deities of twilight and dawn, from whom the Greeks are supposed to have derived the Dioscuri.

at: an anc. Eg. title equivalent to prince or chief.

At'a-lan'ta: in Gr. myth., the Arcadian princess who promised to marry any suitor who could distance her in a footrace; tricked by Milanion, who dropped the three golden apples Aphrodite had given him, and which Atalanta stopped to pick up.

A-tar'ga-tis: in Sem. myth., the north Syrian goddess of generation and fertility, also called Derketo, identified by Herodotus with Aphrodite Urania; represented with the head and body of a woman and the tail of a fish; the centre of her worship was Askalon.

A'te: in Gr. myth., the evil goddess who promotes mischief and incites to crime.

a'tef: in anc. Egypt a title signifying sire or father; **A—crown:** a symbolic diadem of Osiris and certain other gods, and at times of kings, consisting of the conical white crown of Upper Egypt, flanked by conventionalized ostrich plumes (truth) and having in front the solar disc (divinity) and the uræus serpent (royalty).

A-the'na: in Gr. myth., the daughter of Zeus and Metis; she sprang, full-armed, from her father's head with a lusty war-cry; the Gr. goddess of wisdom, strategy, advice, special guardian of the cities of Greece and patroness of the fine and applied arts; as **Pallas A—**, she was tutelary of Athens; her symbols were the owl, serpent, and her own ægis or shield bearing Medusa's head.

ath'e-na'um: in Gr. antiquity, a temple or precinct sacred to Athena.

A-then'o-do'rus: the 1st century Rhodian Gr. sculptor and son of Agesander, noted for his participation on the Laocoon.

ath-lo'pho-roi: the Gr. name for the standard-bearers of the Eg. kings; their duty was to carry the emblems of victory before the triumphant monarchs.

ath'lo-thete: in classic Greece, one of the contestants for a prize in the festal games. **agonothete.**

A'thyr: (1) in Eg. myth., the third month of the sacred year; (2) Hathor.

at'i-my: in anc. Greece, public deprivation of civic rights, with disgrace.

At'las: in Gr. myth., the Titan who, as punishment for fighting against Zeus, had to support the pillars of the heavens on his shoulders; hence, anyone bearing a grievous burden.

at'latl: the ancient Mexican notched throwing-stick for spears, arrows, etc.

A'ton: in Eg. myth., the solar disc, whose worship was introduced about B. C. 1466. **Aten.**

A'treus (or A'tre-us): in Gr. myth., brother of Thyestes and father of Menelaus and Agamemnon; killed three sons of his faithless brother and served them up to him as a feast of reconciliation.

At'ro-pos: in Gr. myth., the "inflexible" one of the Three Fates, Clotho holding the spindle from which Lachesis spins out the thread of life which Atropos cuts off.

At'tis: in Gr. myth., a Phrygian youth either killed by a boar or a suicide; his spirit entered a pine and the violet first sprang from his blood; venerated as a deity of youth and vegetation, with a festival each spring to honor his resurrection.

at'tri-bute: in both myth. and art, a distinguishing sign either standing for or accompanying a figure or person, as the caduceus of Mercury, the hammer of Thor or the trident of Neptune.

a'tur: an anc. Eg. lineal measure, about equal to the stadium of the Greeks (606.75 feet).

A. U. C.: (*Anno urbis condita*, or *Ab urbe condita*) = in the year of the city's construction, or dating from it; used in dating events from the founding of Rome.

Au-ge'an: (1) in Gr. myth., relating to King Augeas of Elis; (2) like the A—stables, filthy; **A—stables:** the property of Augeas, they sheltered 3000 oxen and had not been cleaned for 30 years, but Hercules cleaned them thoroughly in one day by diverting the river Alpheus, which washed them out.

au'gur: in anc. Rome, a member of the college of diviners, religious officers whose duty was the foretelling of events by interpretation of the auspices or omens.

au-gus'tal: (1) in anc. Rome, a priest of the crossroads lares; (2) a junior officer in the army of the early Empire; (3) a priest of any one of several religious orders which held rites honoring the Julian or other subsequent emperors.

Au-gus'tus: first of the emperors of Rome; assumed the title B. C. 27. **Caesar.**

aul'lay: in Hindu myth., a giant monster with a horse's body, head and legs, the head terminating in a trunk like that of an elephant.

au'los: a clarinet-like wind instrument of ancient Greece.

Au-ro'ra: in Ro. myth., the dawn goddess, identified with the Gr. Eos, who heralded the coming of day.

Aus'tri: in Norse myth., one of the quartette of dwarfs ordered by the gods to hold up the sky; presides over the east, and hence figuratively represents that quarter.

Au-tol'y-cus: (1) in Gr. myth., the son of Hermes and grandfather of Ulysses, a master-thief who could conceal his loot by making it invisible or changing its appearance; (2) a Gr. astronomer who flourished about B. C. 330.

BOOK CRITIQUES

Notes on Greek Sculpture. By Sir Charles Walston (Waldstein). Pp. vi, 23. 3 plates, 26 figures. Cambridge University Press. 1927. \$1.25.

This tiny, but beautifully illustrated, posthumous work of the veteran scholar, who died during the past winter while cruising in the Mediterranean, had originally been prepared as two journal articles.

The first study has to do with the stele sculptured with the figure of a discobolus, found on the island of Nisyros and now in Constantinople. It is demonstrated that the athlete is rather to be regarded as a pentathlete, as he is represented leaning on a spear, while his discus stands upright on its rim at his feet. Thus two of the contests in which this competitor has shown his superiority are suggested; the other three the sculptor had to leave, perforce, to the imagination of the spectator. The date of the relief is placed by Sir Charles at about B. C. 465-455. That it might have been executed fully a generation earlier is, I think, altogether possible, if we compare its style with that of the more superior of the now famous Themistoclean reliefs in Athens. Among the many interesting, if a trifle irrelevant, observations made in the latter part of this chapter is found the contention that "the fashion of cutting the hair short must have been introduced during the second quarter of the fifth century B. C., and was certainly established about 450 B. C." The author is surely right in his expressed belief that the almost complete absence of detail that is often observed in the portrayal of the covering of the head of early male figures is not indicative of the use of a cap—as is sometimes maintained—but represents merely the blocking out of the complete shock of hair, whose details must originally have been shown in paint.

In the second article, Walston argues that a small headless statue of a woman which is today in Burlington House probably belongs to the sculptures of the Nereid Monument in the British Museum. Its provenience is unknown, but its size approximates to that of one of the smaller figures, which may have stood outside the door of the tomb or on the roof. The style of the drapery is also very similar, its tousled effect being suggestive of the action of a hurricane of wind. The under-

garment clings closely to the body; the outer robe is arranged in deep folds which are frequently deeply undercut. The excellent photographs of the Burlington statue which are provided also reveal a striking detail that the author does not mention. At a certain point on the right side of the statue the loose drapery has assumed the form of a peculiar bunch, either driven into this shape by the force of the gale which is blowing, or else held by the right hand which is now missing. A precisely similar feature appears on more than one of the Nereids, notably on the best-known and most frequently reproduced figure, whose drapery is almost driven into the skin, as it were, by the force of the blast. The occurrence of a bold and unusual effect of this sort appearing on both the Burlington marble and at least two of the Nereids would seem strongly to support the theory of their being the work of a single master, or at least executed under a common direction.

Sir Charles Walston's writings possess a value peculiarly their own. They are provocative and stimulating to the imagination; of his theories, even if the majority may eventually be proved baseless, some may very likely be destined to suggest courses of inquiry as yet untouched by scholars, whose results may well add numerous pages to the book of truth.

A. D. FRASER.

Études sur la tragédie grecque dans ses rapports avec la céramique. Par Louis Séchan. Pp. 632, 9 plates, 161 figures. Champion, Paris, 1927. Fr. 180.

This lengthy study of the influence of the drama on Greek vase-painting will be warmly welcomed. One might have expected to find in a work of this scale more new material than it contains; of the vases discussed, the bell-krater on pl. vii is almost the only piece which has not been already published. But although the author gives us few unfamiliar vases and, indeed, not many new ideas, his thoroughness, excellent judgment and lucidity lend special value to his survey of the subject as previous investigation has left it. The kernel of the work is an account of the reflections of the plays of the three great tragic dramatists which have been observed in Greek ceramic art. Dr. Séchan holds that Aeschylus, Sophocles and Euripides created the "conscience mythique" of

ART AND ARCHAEOLOGY

later Greece, and that most scenes of myth in Greek vase-painting of the decline are inspired more or less remotely by the drama; but he is well aware of the factors which complicate the search for the dramatic originals of vase-paintings, and the worse pitfalls besetting attempts to reconstruct plays from scenes on vases. On the way between play and painting, a myth is subject to garbling and contamination. Nor, in any case, is the vase-painter an illustrator; he is ready to take any liberties with the story that are suggested by his decorative purpose or the need to make his scene clear and telling. Most of the derivations accepted by the author are plausible; the pity is, that a connection between a vase-painting and a play, when fully established, is not as a rule very illuminating. The vase-paintings seem to tell the student of Greek drama something about theatrical costume and properties and about the relative popularity of dramatists. But the methods of the vase-painters are too capricious for their works to yield us what we should most prize, fresh light on lost plays. If no one who is interested in the problems of the lost plays can afford to neglect Dr. Séchan's work, it is not because the vase-paintings adduced by the author are important evidence, but because he has very thoroughly mastered the relevant literature (to which his footnotes and appendices are an invaluable guide) and is an excellent critic of theories.

The lavish illustrations are a great convenience. Their quality cannot always be praised but is adequate as a rule to the purpose of the book.

H. R. W. SMITH.

Life in A Man-Of-War, Scenes on "Old Ironsides" During Her Cruise in the Pacific, by a Fore-Top-Man. Preface by Elliot Snow, Rear Admiral, C. C., U. S. N. Pp. xxiv, 289. 28 illustrations. Small quarto, boxed. Houghton Mifflin Co., Boston. 1927. \$10.

Rounding Cape Horn in an icy gale, with long, mountainous seas hurling the ship back; an auction of old clothes; the dread scene of a solemn burial at sea; the sailors' substitute for whiskey, made out of *eau de cologne*; yarns on deck in pleasant weather; spunyarn philosophy and homely metaphor; in a word, a complete and perfect description of life a century ago on the finest and most noted frigate the United States ever put into the water. Leaving Norfolk April 10, 1839, the *Constitution* sailed for the Pacific station, cruised north along the

West Coast of South America as far as Payta, near the Ecuador line, and returned to Hampton Roads October 31, 1841. During this period of 535 days she put in 392 days at sea, and maintained an average speed for the 45,851 knots logged of almost five knots an hour. Compared with the floating palaces of the merchant fleet of today she was uncomfortable and slow, and balanced against our modern seagoing fortresses of the first class, only a toy.

But she was the *Constitution! Old Ironsides!* The unknown author whose original book has been so handsomely reissued by the publishers knew the sentimental value of his ship, and he has laid it out fully in this remarkable and absorbing record. It is the clear and straightforward story of American seamen under the most favorable conditions, and every boy and girl in our public schools should read it to get the strong salt tang of life in all its angles as it was lived by a hardy and fearless race who made the sea their own. There is not a dull page from cover to cover, and Admiral Snow's preface is in perfect keeping with the book itself. Not the least interesting feature is the fact that the old-time spelling and quaint diction has been preserved, the effect being that of listening in person to the Foretopman spinning his yarn with all the simplicity, good humor and frankness characteristic of the times. There is much for the technical man also in the book, and its stimulus cannot but be provocative of good in many directions. It needed to be done, especially now that the pennies of the school children have made possible the long needed restoration of the famous old sea-fighter, and the publishers are to be heartily congratulated upon having produced so admirable a book.

U. S. N. A. F.

Vorgeschichtliches Jahrbuch für die Gesellschaft für vorgeschichtliche Forschung. Herausgegeben von Max Ebert. Band II: Bibliographie des Jahres 1925 mit sechs Tafeln und einer Abbildung im Text. Berlin und Leipzig. Walter de Gruyter und Co., 1926.

The Gesellschaft für vorgeschichtliche Forschung, founded in 1925, has for its object the advancement of Prehistory in all its fields. Its Managing Committee consists of Max Ebert (Chairman), Königsberg; O. Almgren, Upsala; G. Karo, Halle; B. Meissner, Berlin; H. Obermaier, Madrid; H. Ranke, Heidelberg.

Directory of Art Galleries

For the next six months ART AND ARCHAEOLOGY will publish here a directory listing of the best Art Galleries in the United States. Each and all of these Galleries may be relied upon without qualification. Give them your patronage. They are represented here for that purpose.

We purchase old and Modern works of Art by painters of reputation.

AINSLIE GALLERIES, INC.

Plaza 6886

677 FIFTH AVENUE

NEW YORK

AMERICAN ART ASSOCIATION, INC.

The American Art Galleries
New York City

Unrestricted Sales of Art and Literary Property;
Announcement circulars free on request.

THE EHRLICH GALLERIES

"Old Masters"

36 East 57th Street, New York

284 paintings have been sold by our galleries to 32 museums in America.

BOOKS ILLUSTRATED BY W. RUSSELL FLINT PUBLISHED BY THE MEDICI SOCIETY OF AMERICA, 755 BOYLSTON STREET, BOSTON, AND 113 WEST 57TH STREET, NEW YORK



An Illustration by W. Russell Flint for "The Heroes"

LE MORTE DARTHUR. By Sir Thomas Malory, Knt. With 24 colored plates. The complete text in 1000 pages, printed on specially made paper. Unquestionably the best single-volume edition of this lively and fascinating classic. 8vo, library buckram, \$6.00.

THE HEROES. By Charles Kingsley. With 9 colored plates. The standard edition of this charming book for children. Demy 8vo, cloth, \$3.00.

THE ODYSSEY OF HOMER. Butcher and Lang's translation. With 20 plates reproduced in color collotype. 500 copies only. Demy 4to, buckram, \$45.00.

THE IDYLS OF THEOCRITUS, BION AND MOSCHUS. Rendered into English prose by Andrew Lang. With 20 plates in color collotype. Large crown 4to. Two volumes. 500 sets only. Micalet gray boards, canvas back and paper label, \$50.00; limp vellum, silk ties, \$90.00. Also twelve copies (10 for sale) printed on vellum, bound in limp Kelmscott vellum, with a duplicate set of the plates mounted, in cloth portfolio, \$225.00. **A Riccardi Press Book.**

THE CANTERBURY TALES. By Geoffrey Chaucer. 3 volumes. 500 sets. With 36 plates reproduced in color collotype. **A Riccardi Press Book. OUT OF PRINT.**

THE SONG OF SONGS WHICH IS SOLOMON'S. With 10 plates reproduced in color collotype. 500 copies. **A Riccardi Press Book. OUT OF PRINT.**

LE MORTE DARTHUR. By Sir Thomas Malory, Knt. 4 volumes. 500 sets. With 48 plates reproduced in color collotype. **A Riccardi Press Book. OUT OF PRINT.**

THE HEROES. By Charles Kingsley. 500 copies. With 12 plates reproduced in color collotype. **A Riccardi Press Book. OUT OF PRINT.**

THE THOUGHTS OF THE EMPEROR MARCUS AURELIUS ANTONINUS. With 12 plates reproduced in color collotype. **A Riccardi Press book. OUT OF PRINT.**

THE SCHOLAR GIPSY AND THYRSIS. By Matthew Arnold. With 10 illustrations in color. **OUT OF PRINT.**

ART AND ARCHAEOLOGY

The 344 pages of the Prehistoric Year Book form a fair criterion of the ever increasing activity in the general field of prehistory. All but 78 pages are given over to bibliography, only the more important references being accompanied by a review consisting of a paragraph or two. The other features of the volume are: an illustrated article on the excavation of prehistoric fortifications, news of a scientific and personal nature, and the index. That such a large and creditable volume is annually possible is a striking commentary on the rapidity with which our knowledge of Old World prehistory is expanding.

GEORGE GRANT MACCURDY.

Minor Prophecies. By Lee Simonson. Pp. 167. Harcourt, Brace and Co., New York. 1927. \$1.00.

This is one of those modern books of essays which undertakes to prove that the social relevance of art is the only criterion by which it can be judged. Mr. Simonson will be remembered as a pioneer in the design of theatrical scenery, and to a certain extent his essays are tintured with the atmospheric background in which he has attained his reputation. There is much of excellence in this book and some nonsense, as witness part of his essay on the libretto of *The King's Henchman*, and his phrasing of some of the chapter on "A Revolution as Curator: Moscow, 1926". It is difficult to be patient with the smartalecism of a good deal of the modern endeavor at criticism, which in attempting to look facts in the face, leans so far forward it sees only the black blur of the forest instead of the trees.

The Spirit And Substance of Art. By Louis W. Flaccus. F. S. Crofts & Co., New York, 1926. \$5.00.

This is a very interesting book by a man who shows an unusually wide acquaintance with all forms of art from the prehistoric cave-man to the modern pictures of Dr. Barnes, and who draws his examples from a wide range. A chapter is devoted to each of the arts—the dance, architecture, sculpture, painting, poetry, and music. The aesthetic types are skillfully

analyzed, and the phases and movements of art are well discussed. A section is devoted to general problems such as Tradition and Revolt, and The Relation of Art to Life. There is a good bibliography, though we are surprised in such a book to find no knowledge of Hambidge's theories; and Longinus did not write the essay "On the Sublime". This is one of the most enjoyable and scholarly introductions to aesthetics published in recent years, although the student of Greek art will not agree that polychrome effects are not pleasing. No one, however, can read Professor Flaccus' book without a new love of beauty and a keener appreciation of art of all kinds of all times.

DAVID M. ROBINSON.

The Painter's Methods and Materials, by A. P. Laurie. Pp. 250. 60 illustrations. J. B. Lippincott Co., Philadelphia. 1926. \$6.

This is the latest addition to the New Art Library, a series of books primarily for the use of art students, covering perspective, water colors, etching, landscape, and other subjects useful to both student and teacher. The author of the present volume is professor of chemistry in the Royal Academy of Arts in London. He has handled his theme exhaustively, and the work is, as he tells us, the result of a "lifetime of research and much personal experiment". He explains the methods of the ancients in mixing their pigments, and gives the different stages in development from the use of egg-yolks to oils, citing many authorities. Throughout the book the care and study Prof. Laurie has given to his studies of the reasons for the permanency of the old masterpieces is clearly evident. So scientific has this form of investigation become that it is possible to analyze the exact chemical composition of almost any work. An important chapter is devoted to the preservation of paintings, with careful instruction on cleaning, relining and varnishing. One cannot avoid the hope that some of the modern painters may not become too skilful in their knowledge of permanency. The sixty illustrations are helpful, many of them giving magnified studies of brushwork.

HELEN WRIGHT.

